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Lanna

Kit Tyabandha, Ph.D.

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The Sanskrit-Pinyin-Tiyapan (SPT) system was first developed for Lanna. However, it was first published for Daiï (Tiyapan, 2003.) This work represents a part of the former, therefore is important, as its origin, for the understanding and development of SPT in general.

Compare to Daiï, with its strong influence from Sanskrit, Lanna is much closer to Pali. This can be seen by comparing the spelling of the same word in both language. For example, the Sanskrit word *karma* in Pali is *kammaṃ*, while it is respectively *kamr* and *kamṃ* in thai and Lanna. Also, in Lanna only one *s* is used in general, while in thai there are two, ie *s* and *ṣ*. The Sanskrit *ś* in Lanna has only been later added, and is seldom used, while in thai its importance is much higher.

The following Pali alphabets

k	kh	g	gh	ṅ
c	ch	j	jh	ñ
ṭ	ṭh	ḍ	ḍh	ṇ
t	th	d	dh	n
p	ph	b	bh	m

find their equivalences here in Lanna as

vagġ ka	ka	kha	ga	gha	nga
vagġ ca	ca	cha	ja	jha	ya
vagġ ṭa	ṭa	ṭha	ḍa	ḍha	ṇa
vagġ ta	ta	tha	da	dha	na
vagġ pa	pa	pha	ba	bha	ma.

The only difference is that, in place of $\underline{n}$ and *ñ* we have now *ng* and *y*. The rest are those non-*vagga* alphabets, namely *y, r, l, v, s, h, Ĺ, ḥ*, which remain the same in Lanna as they are in Pali.

There are 43(45) alphabets in Lanna

k	kh	ḳh	g	ġ	gh	ng	
c	ch	j	z	jh (cy)	ẏ		
ṭ	ṭh (thq)	ḍ	ḍh	ṇ			
t	th	d	dh	n			
p	ṗ	ph	fh	b	f	bh	m
y	ẏw	r	l	v	ṣ	ś	s
h	Í	(w)aṇg	ḥ	ý			

with some other special combinations, for example *ss* and *naa*. There are 8 special combinations for isolated vowels, which are simply written here as *a, ạ, i, ị, u, ụ, ẹ*, and *ou*, the same way as when they occur as a vowel for other alphabets. In front of each of these, when they immediately follow other letter, is added *w*. Isolated vowels are called *sra lạuịa*. The vowels occurring in combination with other consonants are *a, ạ, i, ị, u, ụ, e, ẹ, ae, ạe, ue, ụe, ai, ou, ọu, ọ, ao, aṃ, aṇg, ang̣, o, au, aụ, ạu, ua, ụa, ia, ịa, ua,, ụa, oe, ọe*.

The alphabet tails and hanging alphabets are *ỳ, `h, ṭh, ṅ, p̀, p̀h, b̀, m̀, ỳ, l̀, s̀*.

The middle consonants are *p, d, yw* and [*w*]. The low consonants are namely *g, gh, ng, j, jh, y, ḍh, ṇ, d, dh, n, b, bh, m, y, r, l, v, Í, f, g, z* and *ḥ*. The high consonants are *k, kh, c, ch, ṭ, ṭh, t, th, p, f, fh, ṣ, ś, s, h, ngh, nh, mh, yh, lh, vh, kr, khr, pr* and *tr*. A low alphabet pairs with a high alphabet, for instance *gạ – kặ – gạ̀ – kậ – gā̀ – kạ*. Another example is *vạy – vhặy – vạ̀y – vhậy – vā̀y – vhạy*. The middle alphabets, on the other hand, have only three tone levels, that is for example *ạ – ặ – ậ*.

Lanna–English Dictionary

A, a

akkhrả *n* alphabet.

B, b

bae *n* goat.
bik *v* turn *sth* over.
bọ̀en *pn* they, others.
broụ *conj* because.

Bh, bh

bhạ̀ung *adv* too, also, some.

C, c

ca *v* divide into equal parts.
cȧbai *imp prf* do not.
~**ḍuaḍ**, *v* Do not speak loudly!, Quiet!
cȧḍaị *aux* how? also *jạḍaị, jaḍaị, yaḍaị, yiacaḍaị*.
cȧṭạ *adv* nearly. also *jaḍạ*.
cak *aux* will, shall.
cak̩ *aux* will, shall.
~**m̀ạ**, will come.
~**vạ**, will say.
caṃ *v* remember.
câọ *n* master, ruling caste.
~**khậ**, *n* master and liegeman, ruler and vassal.
cvae *adj* (unpleasantly) wet.

D, d

daiạ *n* Daiï.
dạ̀ǹ *pn* 2^{n}*d sg, pl* thou, thee, you.
doe *aux* (following verb) let's; if you'd like to; let's hope that.
dök *adv* reach the end of *sth*, terminate.
dòung *n*
~**naa**, paddy field, rice field.

Ḍ, ḍ

ḍ̣ek *n* child.
ḍ̣ek̈, children.
ḍ̣ị *adj* good, well, fine.
ḍ̣oek *adj* late at night.

F, f

fàng *v* hurry, make haste.

G, g

gīw *n* eyebrow, brow.

H, h

hạ̣ng *n* tail.
hạ̣umyhap *v* save little by little.
hị̣p̣ *n* chest, trunk.

họaḍ *v* beat (with cane *etc*).

hoḍ *v* shrink.

hoǹ *n* number of times.

hû̱aỳ *n*

naāṃ~, creek.

hụḍ *n* wart.

hû̱e *v* give. *aux imp prf* (command, suggestion) do, let; (before clause) in order to.

J, j

jeḍ *v* wipe.

~**thụ**, clean by wiping.

jiang *n* city, town.

Jiangmhăi *n* Chiangmai.

K, k

ka *v* estimate, approximate; *n* (of work) round, period, shift; a kind of spirit (of the dead); *adj* glutton, greedy.

kȧcae *n* chain worn around elephant legs; (plant) *Kracae*, *Bayaya*. see *kracae*.

kȧciak *n* ear jewelry. see *kraciak*.

kȧcok *n* mirror. see *kracok*.

kȧdị see *gạudị*.

kȧkăung *adj prs* glittering.

kȧkhȧgȧghȧngȧ *col n* the study of the Lanna alphabets.

kȧkudhbhaṇḍa *n* royal emblems or symbols, namely *kracọmhọa* the crown.; *daḥsrịkayjay*. Jayȧśrị dagger.; *kọebṭịn*. slippers, sandals or shoes.; *māidāo*. walking stick.; *vị*. fan. see also the five *grùang dāw*.

kȧkusandhȧ *Pa. n* the name of the first Buddha who has become enlightened and taught in this *Bhadrakappa*. Subsequent ones are *Kọnạgamana*, *Kassapa*, *Gọtama* and *Mẹttẹyya*.

kaǹ *v* prevent, ward off.

kȧngauḅḅ *adj* noddingly, nodding repeatedly.

kȧngauk *v* nod.

~ **họa**, *v* nod, acknowledge with a nod, consent. see also *nghakgạng*. *ant lhuklhik họa*.

~**kȧngoek**, *v* act or disagree moodily; *adj* make moody countenance.

kȧngậung kȧngậeng *adj* winding, tortuous. also *godngậung godnghậeng*.

kậnk̀ŭng *v* prosper.

kị̣d *adj* cramped for room, insufficient space, enclosed and not spacious.

kok *n* foot of a tree, base; hornbill. *v* cut, chop, mince, slash.

kokdok *v* to tip up, teeter.

koknghok *n* branch; stump.

kol *n* trick.

~ **akṣảur**, word play produced by writing only one consonant for use with vowels in different syllables. *eg kạ kin kôa kạng. kạu*. A crow eats banana in the midst of a bush.

kong *n* bow; catapult.

kongdhảṅụ *n* bow.

konghạng *n* saddle-tree; pommel, saddle-bow; cantle, hind-bow of a saddle.

konghẹng *n* a Chinese jacket or outer garment having buttons down the front.

kongkaur *n* dried-clay bullet.

kongkẹng *n* stilt.

kongkvai *n* drill with a bow operated in a seesaw motion.

kongpịdfhậỳ bow-shaped instrument used for making cotton fluffy.

kup *n* round-winged farmer's hat with flat top, made of bamboo.

Kh, kh

khâocai. *v* understand.

khueḍ *adj* disastrous, taboo.

L, l

lạuḍ *v* pass under *sth*.

lek *adj* small.

lẹkh *n* numeral, number; mathematics.

ling *n* monkey, ape.

lụeṁ *v* forget.

lụkkong *n* dried-clay bullet.

M, m

ṁhạ *n* dog.

N, n

nậung *n pn* younger person. (*cf bị*)

Ng, ng

ngvhạb̀ *v* bite (*esp* for dogs biting the backside of *sb*'s leg).

P, p

paḷi (language) Pali.
pău *aux* not.
pot *n* chapter.
pupphạ *n* flower.

Ṛ, ṛ

ṛak *n* mouth.
ṛiạ *adj* wet, moist.

R, r

ṛiar *v* learn, study.
rṻ *v* know.

S, s

soạḍ *v* recite mantra; *col* reprimand.
srả *n* vowel.
sṷengdueng *adj* stupid, dumb, idiotic.
sup *v* wear (hat).

T, t

tậubai *adj adv* next, subsequent(ly).
te *v* kick.

Th, th

thậ *conj* if.
thụ *v* rub.

V, v

vhặng *prp aux* between, in the middle of.

Y, y

ya *adj* split open.
yaỳ *v* catch, hold captive, capture.
yaḍ *v* stuff or fill the inside of *sth* with *sth*.
yạ *n* medicine.
yà *n* grand mother on the father's side, ie mother of father.
yạḍ *v* claw or scratch with finger nails.
yậe *n* a kind of (edible) lizards which live in holes in the ground.
yạk *adj adv* difficult, hard.
yakṧ *n* giant, troll.
yàṃ *v* stamp, walk, tread or step (on *sth*).

yaṃ *v* mix *sth* up; beat *sb* up badly (usually by a gang), gang up on *sb*.
yaṃyạeng *v* fear, regard *sb* or *sth* with fear.
yan *v* prop, support.
yạm̀ *n* porter, security guard, watch man, door man.
yạǹ *adj* stretched and deformed.
yàǹ *n* distance, period of interval of space or time.
yạng *n* the Karen tribe.
yàng *v* tread, walk, step.
yā̱ng *v* stop, pause, put *sth* on hold, give up.
yàu *n* inter organs of animals in the ox family.
yạud̩ *n* tip.
yàuỳ *adj* full of details; fussy, fussy about *sth*; tiny bits and pieces.
yā̱uỳ *v* come down in threads or thread-like form. *adj* hanging or coming down in threads.
yạuk *v* prick.
yạum *v* submit to, yield.
yàum *v* reduce, decrease; discount price.
yā̱ur *conj* as a result of.
yạung *n* name of a tribe.
yàung *v* lift up; honour, glorify, praise.
yạup *v* sit down, lower, squat down.
yẹǹ *n* terrifying giant.
ỳhậm̀ *v derog* become habit.
ỳháng *ind* what.
ỳhạp *adj* (of surface) not smooth, rough; rude; unrefined.
ỳhậu *adj* cursive, terse, not in full detail of contents.
ỳhạuk *adj* coward, chicken-hearted.
ỳhạuk *v* play or act playfully with *sb* or *sth*.
ỳhậung *v* decorate.
ỳhạum *adj* skinny, lean.
ỳhik *v* pinch, pinch with finger nails.
ỳhip *v* sew, stitch; pick up a small quantity of *sth*.
ỳhoem *adj derog* slow, not active, idle.
ỳhôr *v* or *adj* wrinkled, wrinkling.
ỳhŭa *n* bait, decoy; prey, victim.
ỳhụang *adj adv* uninteresting, unbecoming, bored.
ỳhû̱a *n* rubbish, garbage.
ỳhŭm *adj* in groups.
ỳhup *v* hold or grasp not tightly, touch.

yị *v* ruffle, make dishevelled by using the palms of the hands.
yì *n* the second month of the year.
yīn *n* the third card in the card game 8–9.
yọem *v* gather together in group to chat or talk.
yạuỳ *n* armed balance.
yokyạu praise.
youḍ *adj adv* excellent, marvellous, distinguished.
yū *v* push.
yụ *n* broom or brush used for sweeping floors.
yowyạǹ *n* vehicle for transportation.
yuḍ *v* stretch.
yụe *v* prolong, try to prolong.
yụak *adj* cold.
yù̱ang *n* cause of reason of *sth*.
yū̱ar *v* endure.
yụeḍyạḍ *v* loiter, linger. *adv* not actively, slow, idly.
yụeǹ *v* stand.
yù̱eǹ *adj* handing out to.
yup *v* lower down, collapse.

Ý, ý

ýa *adv* periodically.
ýạ *n*
~**sụp**, tobacco.
ýă̱ *imp* do not.
ýaḍ *v* stop dripping; stop raining.
ýạḍ *v* (of liquid) rain down continuously in streaks or threads.
ýak *v* press or impress on *sth* with bended thumb.
ýạk *v* desire.
ýaṃ *adj* poisonous.
ýậǹ *adv* (*derog*) cowardly, undaringly.
ýăng *v* fathom, ie. measure the depth of water; *fig* fathom, ie. understand or comprehend *sb*/*sth* fully.
ýạng *adj* (unpleasantly) sticky.
ýăng *v* sound the depth of (water, *etc*), fathom.
ýă̱ng *n* type, kind. *adv* in such manner that.
ýậng *v* grill, roast, barbecue.
ýăǹýậung *v* decorate.
ýạung *v* place *sth* on top of *sth*.

ýàung *v* tiptoe, walk quietly and carefully.
ýâung *v* decorate; dress up (to the nine.)
ýaoýạ *v* cure; treat with medicine, therapeutic treatment of illness or disease.
ýẹ̀n *adj* cool, cold.
ýịaḍ *v* straighten.
ýịaw *adv* (soliloquy) I conjecture that it is the case that, it is perhaps the case that.
ýik *adj* (of hair) afro or curly.
ýoḍ *v* drip.
ýọuḍ *v* collapse.
ýŭ *v* be (location); exist; live.
ýọak *n* trunk of banana tree, esp. the soft inner core of this.
ýuḍ *v* stop, pause, stop doing *sth*.
ýûe *v* stretch out one's arm in order to reach or take *sth*.
ýụeḍ *v* stretch, lengthen.
ýù̱en̂ *v* protrude, stick out.

Z, z

zā̱ur *v* tier up.
zoḍ *v* overlap, for example the overlapping roofs of a temple.

English–Lanna Dictionary

A, a

all *adj* (following a noun) dángm̀hoḍ.
alphabet *n* akkhrà.

B, b

beat *v* họaḍ.
because *conj* broụ, broụ và̀.
between *aux prp* vhặng.
brow *n* gīw.

C, c

chapter *n* pot.
child *n* ḍek.
children, ḍek-ḍek.
clean *v* (by wiping) jeḍ, jeḍthụ.
cool *adj* ýẹ̀n

D, d

dog *n* m̀hạ.

E, e

eye *n* tạ.

F, f

flower *n* puphạ.
forget *v* lụem̀.

G, g

glittering *adj* kảkăung.
goat *n* bae.
good *adj* ḍị

H, h

hurry *v* fàng.

I, i

if *conj* thậ

J, j

jest *v* Ìhên, Ìhên ǹhậ.

K, k

kick *v* te.
know *v* rū.

L, l

learn *v* rịar.

M, m

moist *adj* ṗiạ.
monkey *n* ling.
mouth *n* ṗạk.

N, n

next *adj* tặubai.
nod *v* kảngauk họa.
not *aux* pău
number *n* lẹkh.

P, p

prevent *v* kaṅ.
prosper *v* kậṅk̆ŭng.

R, r

remember *v* caṃ.
rub *v* thụ.

S, s

shall *aux* cak.
shift *n* (of work) ka.
shrink *v* hoḍ
small *adj* lek.
study *v* rịar.

T, t

tail *n* hạng.
tobacco *n* ýạ, ýạsụp.

U, u

understand *v* khâocai.

V, v

vowel *n* srả.

W, w

wart *n* hụḍ.
wear *v* (hat) sup.
wet *adj* piạ̇, cvae.
wipe *v* jeḍ.

Y, y

you *pn* dậṅ.

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Daiï
and
Language Engineering

Kit Tyabandha, Ph.D.

Each syllable of the Daiï language contains one vowel and possibly one or more consonants. In general it has the form c_1vc_2, where c_1 is the leading consonant or Bȧyayjȧnatòn, v the vowel and c_2 the final consonant. There are altogether 44 possible consonants for c_1 including 'w' which means no consonant. There are between 28 and 32 vowels v depending on whether or not one includes the two obsolete syllabic units, *Íue* and *Íụe*, and the two obsolescent ones, *ṛue* and *ṛụe*. For c_2 there are 44 possible forms, but these are grouped together to form eight different sounds including the case where c_2 is no consonant. If one includes the five tones, the generic form above would become $c_1vc_2(f, s)$, where f is the tonal form and s the tonal sound.

Definition 1. There are 44 consonants (c_1), namely k, kh, ḳh, g, g̣, gh, ng, c, ch, j, z, jh, y̰, d́, ṭ, ṭh, ḍ, ḍh, ṇ, ǵ, t, th, d, dh, n, b̰, p, ph, fh, b, f, bh, m, y, r, l, v, ś, ṣ, s, h, Í, w and ḥ.

Definition 2. The consonant w always appears as c_1 never c_2, and it is always omitted unless another character immediately precedes it. The consonant v is written 'w' when it is a c_2.

Definition 3. There are 30 vowels (v), namely a, ạ, i, ị, ue, ụe, u, ụ, e, ẹ, ae, ạe, o, ọ, au, ạu, oe, ọe, ia, ịa, ua, ụa, oa, ọa, ṛue and ṛụe.

There are three types (Traiyạngśxas) of c_1, that is high-, middle- and low leading consonants. Let c_{1h}, c_{1m} and c_{1l} respectively represent these three types and look at each one of them in that order in Definition 4, 5 and 6.

Definition 4. There are 11 high leading consonants (c_{1h}), namely kh, ḳh, ch, ṭh, th, ph, fh, ś, ṣ, s and h.

Definition 5. There are 9 middle leading consonants (c_{1m}), namely k, c, ḍ, ḍ, ḍ́, t, ḅ, p and w.

Definition 6. There are 24 low leading consonants (c_{1l}), namely g, ġ, gh, ng, j, z, jh, ẏ, ḍ, ḍh, ṇ, d, dh, n, b, f, bh, m, y, r, l, v, Ĺ and ḥ.

The final consonant c_2 can be divided into eight groups according to their different sounds. Altogether there are 37 possible c_2 consonants, that is to say, all the 44 consonants excluding fh, ḥ, w, h, ph, ġ and ḳh. These groups or Mạtrạs together with the symbol we shall use to represent them are namely the Mạtrạ Kạ (c_{2a}), Kok (c_{2b}), Koḍ́ (c_{2c}), Koḅ (c_{2d}), Kong (c_{2e}), Kon (c_{2f}), Kom (c_{2g}), and Kọey (c_{2h}). Definitions 7 to 14 list each of them in the same order listed above.

Definition 7. The Mạtrạ Kạ consonant (c_{2a}) is no consonant.

Definition 8. The four Mạtrạ Kok consonants (c_{2b}) are k, kh, g and gh.

Definition 9. The 18 Mạtrạ Koḍ́ consonants (c_{2c}) are ḍ́, c, ch, j, z, jh, ḍ́, ṭ, ṭh, ḍ, ḍh, t, th, d, dh, ś, ṣ and s.

Definition 10. The five Mạtrạ Koḅ consonants (c_{2d}) are ḅ, p, b, f and bh.

Definition 11. The only Mạtrạ Kong consonant (c_{2e}) is ng.

Definition 12. The six Mạtrạ Kon consonants (c_{2f}) are n, ẏ, ṇ, r, l and Ĺ.

Definition 13. The only Mạtrạ Kom consonant (c_{2g}) is m.

Definition 14. The two Mạtrạ Kọey consonants (c_{2h}) are y and v, the latter of which changes its form into w.

Vowels can be divided into short and long vowels each of which can in turn be divided into two groups depending on whether they

can accommodate a c_2. Let us indicate the short and the long vowels respectively with v_s and v_l. Let the subscripts i and x represent the possibility or respectively the impossibility of having a c_2 with the vowel while the subscript u indicates that the short vowel is unpaired, that is to say, there are no long vowels that pair up with it. Then v_s can be divided into v_{si}, v_{sx} and v_{su}.

Definition 15. There are 16 short vowels (v_s), namely a, i, ue, u, e, ae, o, au, oe, ia, ua, oa, aṃ, aị, ai and ao.

Definition 16. There are twelve long vowels (v_l), namely ạ, ị, ụe, ụ, ẹ, ạe, ọ, ạu, ọe, ịa, ụa, ọa. All of these can have a final consonant.

Definition 17. There are seven short vowels (v_{si}) which can have a final consonant. These are namely a, i, ue, u, e, ae and o.

Definition 18. There are five short vowels (v_{sx}) which can have no final consonants. These are namely au, oe, ia, ua and oa.

Definition 19. There are four unpaired vowels among the short vowels, namely aṃ, aị, ai and ao. They can have no final consonants.

The only two exception to the rule in Definition ℵ which states that a u-vowel may have no c_2 are 'Daiy' and 'aiyȧraṛa'. *Daiy* was originally written *Dai*, but in Pali it had to be written *Dēyya* because the language has no *ai* vowel. Then it came back from Pali to Daiï and became *Daiï*. *Aiyaṛa*, on the other hand, is a shortened form of the Sanskrit *airāvaṇa*.

Let $\{v_{lj}\} \subset \{v_{li}\}$ be the set of those long vowels which are the pairs of v_{sx}'s. We shall simplify them according to Theorem 1 when they have a c_2.

Theorem 1. Some of the long vowels (v_{lj}) may be simplified when they occur with a final consonant. That is to say, we can simplify ạu, ọe, ịa, ụa and ọa respectively into au, oe, ia, ua and oa whenever the syllable they are in has a final consonant.

Proof. From definition each v_{lj} pairs up with a v_{sx}. It follows, therefore, that v_{lj} becomes v_{sx} when simplified. From Definition 18 we know

that v_{sx} can never have c_2. Therefore $c_1 v_{lj} c_2$ simplified into $c_1 v_{sx} c_2$ creates no ambiguities. □

Daiï syllables are divided into live and dead syllables which called respectively Gaṃpen and Gaṃtạy, and represented by s_l and s_d in that order. These are explained in Definition's 20 and 21 where pairs of square brackets contain various items to choose from.

Definition 20. Live syllables (s_l) have the generic form of either $c_1[v_l, v_{su}]c_{2a}$ or $c_1 v[c_{2e}, c_{2f} c_{2g}, c_{2h}]$.

Definition 21. Dead syllables (s_d) have as their general form either $c_1[v_{si}, v_{sx}]c_{2a}$ or $c_1 v[c_{2b}, c_{2c}, c_{2d}]$

Algorithm 1 finds whether a given syllable is dead or live.

find c_1, v *and* c_2;

if $c_2 \in c_{2a}$ **then**

if $v \in v_l$ *or* $v \in v_{su}$ **then**

syllable live;

else

syllable dead;

endif

else

if $c_2 \in c_{2b} \bigcup c_{2c} \bigcup c_{2d}$ **then**

syllable dead;

else

syllable live;

endif

endif

The usual procedure for finding the tonal pattern, that to say, the form and the sound of a syllable is too identify first whether c_1 is a high-, middle- or low consonant, then look at the syllable to see whether it is live or dead, and then possibly whether the vowel is short or long. But in doing so we meet with the most difficult task first because there are 44 c_1's and three groups of them to boot, where as the other two steps contain less combinations however one looks at it. Therefore in Algorithm 2 three steps are carried out in order to determine the tonal pattern of a syllable, starting from the easiest and ending with the most difficult. Table ℵ is used as a reference chart while Table ℵ lists the seven different possible patterns, t_1 to t_7. In the former *t.p.* stands for *tonal pattern*. Both forms and sounds of the tone are numbered from 0 to 4. The tonal sound columns contain the tonal form number. The patterns are screened and grouped on each pass into p_{abc} where a, b and c are respectively the grouping done at each pass. With Table's 1 and *ttpnti* are referred to by Algorithm 2.

				tonal sound					
				0	**1**	**2**	**3**	**4**	**t.p.**
v_l (p_1)	s_l (p_{11})	c_{1h} (p_{111})	(khạ)		1	2		0	t_3
		c_{1m} (p_{112})	(kạ)	0	1	2	3	4	t_1
		c_{1l} (p_{113})	(gạ)	0		1	2		t_5
	s_d (p_{12})	c_{1h} (p_{121})	(khạk)		0	2			t_4
		c_{1m} (p_{122})	(kạk)		0	2	3	4	t_2
		$c = 1l$ (p_{123})	(gạk)			0	2	4	t_6
v_s (p_2)	s_l (p_{21})	c_{1h} (p_{211})	(khon)		1	2		0	t_3
		c_{1m} (p_{212})	(kon)	0	1	2	3	4	t_1
		c_{1l} (p_{213})	(gon)	0		1	2		t_5
	s_d (p_{22})	c_{1h} (p_{221})	(kha)		0	2			t_4
		c_{1m} (p_{222})	(ka)		0	2	3	4	t_2
		$c = 1l$ (p_{223})	(ga)			1	0	4	t_7

tone pattern	**tonal sound**				
	0	**1**	**2**	**3**	**4**
t_1	0	1	2	3	4
t_2		0	2	3	4
t_3		1	2		0
t_4		0	2		
t_5	0		1	2	
t_6			0	2	4
t_7			1	0	4

find a *from* v**;**

find b *from the live–dead algorithm, i.e. from* v *and* c_2**;**

find c *from* c_1**;**

map p_{abc} *to* t_n*, the tonal pattern*;

Notice that $p_{11} = p_{21}$. Also, p_{12c} only differs from p_{22c} if $c = 3$.

Definition 22. Let c be a consonant, then double consonants are namely cr, rc, cl, cv, and mh.

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C Programming on Unix Part I

Kit Tyabandha, Ph.D.

Lecture

14th November 2006

Stṛinondȧḅuṛi

Introduction to computation

Language comes in a variety of forms. We have natural languages, for instance English and Thai. Mathematics is also a language, in fact arguably the language of all branches of science. Music is a language and, as some may say, that which resemble brain waves and thus closest to our mind. Computer language is the mean by which we communicate with a computer, to make it perform the tasks we want it do.

Native to the hardware of computer is machine language. This has an alphabet comprising of only two letters, 0 and 1. Replacing this alphabet with a bigger one, that is one made up of roman characters and numbers, assembly language is analogous to machine language but is much easier for human to read. A high-level language like C uses commands and functions each one of which is in fact a macro or group of instructions in assembly language.

High-level languages can be unstructural, structural, or object-oriented depending on their main characteristics. Characteristic to unstructural languages are the discontinuous jumps, for example `goto` in Basic, or *case* and *break* in C. A noticeable trait of structural language is the existence of conditional sentences beginning with *if*, *for*, or *while*.

Both the structural and the unstructural languages are procedural, that is they are oriented around procedures. Data flow into procedures the outcome of which are outputs. Object-oriented language, on the other hand, thinks differently. As the name implies it is oriented around objects, that is the data. Functions are applied to these objects to transform them in the way the programmer wants. Because the data

do not flow around their security can be better ensured by building walls around them and have all inputs to them screened. In short, an object-oriented language is one in which data have been individualised. They thus have a character, a gene, which can be passed down from generation to generation through the method called *inheritance*.

A problem-solving machine, in other words a computing machine, was developed out of two basic requirements. Firstly, such machine should not store all solutions of all possible problems. Secondly, the speed of its information processing should be finite. Based on these requirements an abstract model of a computer was developed in 1936 by an English mathematician Alan M Turing (1912–54). It is now called the *Turing machine*. A Turing machine has three components, namely a *processor*, a *read-write head* and a *memory tape*. Comparing this with a man working out his problems on a piece of paper these represent the brain, the pencil and the piece of paper. In this conceptual model the processor works like a black box, that is to say we neglect for now its internal mechanism. In practice it is a state machine which is hard-wired.

There are four operations possible in a Turing machine. They are,

1. Write or read
2. Shift-left the head
3. Shift-right the head
4. Stop. Turing managed to prove that there exists a *universal* Turing machine capable of performing all the computation that could be done by any Turing machine.

Kurt Gödel (1906–78) demonstrated in 1931 that the Turing machine can solve a problem only if it stop. If the machine does not stop when process a certain problem, that problem is said to be *unsolvable* or *undecidable*.

Also, a Turing machine has a limit in speed but no limit in time. Its space (memory) resource is also limitless because its tape is said to be infinitely long. In reality computers have limited resources, both space and time. They are know as *finite-state machines*. Therefore there are problems which are practically *intractable* simply because there is not enough space to contain the data or results. Not keeping solutions to

all possible problems in the world is a practicality, it is also practically necessary to have no data too large to be fitted into our piece of paper.

C Compilers

Because C was developed for Unix, all subsequent compilers of the language have invariably inherited traits characteristic of the latter. Examples of non-Unix C compilers are Microsoft C and Turbo C. Among Unix related ones is GNU C Compiler (`gcc`). GNU came from the concept of Richard Stallman who was the founder of Free Software Foundation. GNU licence demands that a programmer must make source code of his programme available. This licence is sometimes called *copyleft*, in contrast with copyright. The name GNU is an interesting name. It is an acronym, and stands for GNU is Not Unix. This self-recursive idea has been found in literature as world within world, for example the play-within-play scenes in Shakespeare's *A Midsummer Night's Dream* and the book-within-book theme in Jostein Gaarder's *Sophie's Worlds* (1991).

C Programming

The word 'programme' is English while its counterpart 'program' is American, similarly 'disc' and 'disk' in the same order. But 'diskette' seems to be the same for both, and 'programming' is equally correctly derived from both 'program' and 'programme'.

Programming is an applied science, and is also very much problem-oriented. It draws resources from virtually all branches of humanly knowledge. The aim of all programmes is to solve some problem, be it how to put some words on screen or how to rescue some spacecraft some millions of mile from Earth. Examples are numerous, but some of the things one often turns to in the course of writing a computer programme are Geometry if the problem at hand is a geometrical one, Calculus if it needs numerical method approach and Mathematical Programming if it is an optimisation problem.

Like English in the physical world C, through its associates with Unix, has become the *lingua franca* of the internet and computing world. This is why we begin our first course in computer programming with the study of this language. Speakers of C are likely to find in their future career similarities to C in many other places, for instance the language used for writing the macros in Matlab.

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Lecture

21*st* November 2006

Stṛinondȧḅuṛi

History of C

The story of C began as a consequence of the advent of Unix, which was developed in 1969 by Ken Thompson. He was a computer programmer at AT& T Bell Laboratories who had been using an older multiuser operating system called Multics. The first Unix was written in PDP-7 assembly language to run on a DEC PDP-7 machine. Soon afterwards a compiler for a new language called B was implemented, and with a new computer DEC PDP-11 plans were made to rewrite Unix in B. B was influenced by another older language BCPL. But B turned out to be unsuitable for the new machine, and so another language was developed in place of it for the implementation of Unix. That language was C.

The alphabet

An alphabet is a set of characters or letters. Since C was developed by Dennis Ritchie during the 1970s at AT& T Bell Laboratories in the United States, it is not surprising that the alphabet used for the purpose is ASCII (American National Standard Code for Information Interchange).

Decimal	*Octal*	*Hexadecimal*	*Character*
0	0	0	(null, NUL)
1	1	1	(SOH)
2	2	2	(STX)
3	3	3	(ETX)
4	4	4	(EOT)
5	5	5	(ENQ)
6	6	6	(ACK)

Decimal	*Octal*	*Hexadecimal*	*Character*
7	7	7	(bell, BEL)
8	10	8	(backspace, BS)
9	11	9	(horizontal tab, HT)
10	12	a	(newline, line feed, LF)
11	13	b	(vertical tab, VT)
12	14	c	(form feed, FF)
13	15	d	(carriage return, CR)
14	16	e	(SO)
15	17	f	(SI)
16	20	10	(DLE)
17	21	11	(DC1)
18	22	12	(DC2)
19	23	13	(DC3)
20	24	14	(DC4)
21	25	15	(NAK)
22	26	16	(SYN)
23	27	17	(ETB)
24	30	18	(CAN)
25	31	19	(EM)
26	32	1a	(SUB)
27	33	1b	(ESC)
28	34	1c	(FS)
29	35	1d	(GS)
30	36	1e	(RS)
31	37	1f	(US)
32	40	20	(blank)
33	41	21	!
34	42	22	"
35	43	23	#
36	44	24	$
37	45	25	%
38	46	26	&
39	47	27	’
40	50	28	(
41	51	29	)
42	52	2a	*
43	53	2b	+
44	54	2c	,
45	55	2d	-
46	56	2e	.
47	57	2f	/

Table 1 *ASCII characters*

Decimal	*Octal*	*Hexadecimal*	*Character*
48	60	30	0
49	61	31	1
50	62	32	2
51	63	33	3
52	64	34	4
53	65	35	5
54	66	36	6
55	67	37	7
56	70	38	8
57	71	39	9
58	72	3a	:
59	73	3b	;
60	74	3c	<
61	75	3d	=
62	76	3e	>
63	77	3f	?
64	100	40	@
65	101	41	A
66	102	42	B
67	103	43	C
68	104	44	D
69	105	45	E
70	106	46	F
71	107	47	G
72	110	48	H
73	111	49	I
74	112	4a	J
75	113	4b	K
76	114	4c	L
77	115	4d	M
78	116	4e	N
79	117	4f	O
80	120	50	P
81	121	51	Q
82	122	52	R
83	123	53	S
84	124	54	T
85	125	55	U
86	126	56	V
87	127	57	W
88	130	58	X
89	131	59	Y
90	132	5a	Z

Table 1 *ASCII characters (continued)*

Decimal	*Octal*	*Hexadecimal*	*Character*
91	133	5b	[
92	134	5c	\
93	135	5d	]
94	136	5e	^
95	137	5f	_
96	140	60	`
97	141	61	a
98	142	62	b
99	143	63	c
100	144	64	d
101	145	65	e
102	146	66	f
103	147	67	g
104	150	68	h
105	151	69	i
106	152	6a	j
107	153	6b	k
108	154	6c	l
109	155	6d	m
110	156	6e	n
111	157	6f	o
112	160	70	p
113	161	71	q
114	162	72	r
115	163	73	s
116	164	74	t
117	165	75	u
118	166	76	v
119	167	77	w
120	170	78	x
121	171	79	y
122	172	7a	z
123	173	7b	{
124	174	7c	|
125	175	7d	}
126	176	7e	~
127	177	7f	(DEL)

Table 1 *ASCII characters (continued)*

Table 1 gives ASCII alphabet, the whole set of its characters. The letters from 0 to 32 as well as 127 are control characters, and are described by their function in parenthesis. Example 1 is the first programme according to the universal programmer's lore.

Example 1. (Hello World!)

```
1 /* the first programme, Kit Tyabandha, 20 Nov 06 */
2 #include<stdio.h>
3 int main(void){
4   printf("\n Hello World!\n\n"); return(0);
5 }
```

The output of this is simply this.

```
 Hello World!
```

Example 2 shows a simple programme that reports the decimal code in ASCII for a given character. Example 3 gives the codes that list ASCII characters together with their corresponding decimal, octal and hexadecimal representations.

Example 2. (Finding the decimal code of ASCII for a character)

```
1 /* input and output a letter, Kit Tyabandha, 19 Nov 06 */
2 #include<stdio.h>
3 main(){
4   char *in;
5   printf("Input a character: ");
6   in =getchar();
7   printf("The character is %d\n\n", in);
8   return(0);
9 }
```

A sample run of this programme gives the following output.

```
Input a character: c
The character is 99
```

Example 3. (ASCII characters together with their corresponding decimal, octal and hexadecimal representations)

```
1 /* lists ASCII together with its decimal, octal and
2      hexadecimal codes
3                   Kit Tyabandha, 20 Nov 06 */
4 #include<stdio.h>
5 main(){
6   int i;
7   printf("ASCII\n");
8   printf("Decimal\tOctal\tHexadecimal\tCharacter\n\n");
9   for(i=0; i<=127; i++){
10    printf(" %d\t %o\t %x\t\t %c\n",i,i,i,i);
11  }
12  return(0);
13 }
```

Data types

C groups data into various types. Table 2 gives a list of these together with their ranges.

Type	*Signedness*	*Size(bytes)*	*Range*
char	signed	1	-128–127
int	signed	2	-32768–32768
float	signed	4	$3.4e \pm 38$(7-digit accuracy)
double	signed	8	$1.7e \pm 308$(15-digit accuracy)
void	neither	0	no values

Operators

There are two kinds of operator, that is *relational* and *logical*. Table's 3 and 4 show respectively these.

Operator	*Function*
>	greater than
>=	greater than or equal to
<	less than
<=	less than or equal to
==	equal to
!=	not equal to

Table 3 *Relational operators*

Operator	*Function*
&&	AND
||	OR
!	NOT

Table 4 *Logical operators*

Library functions

Often called *commands* they are in fact *functions* which are defined in one of those numerous *headers*. These latter are sets of *macros*. The beauty of C is that one could write a new header file for his own use.

`printf`

The formatted print command, `printf`, uses a number of format specifiers and escape sequences, which are shown in Table's5 and respectively 6. The specifiers are also called *specifications*. Those other than %n and %% are also known as *conversion characters*.

Specifier	*Representation*
%c	character
%d	decimal integer
%e	scientific notation
%E	scientific notation
%f	floating point
%g	either %e or %f, the shorter one
%G	either %E or %F, the shorter one
%i	integer, the same as %d
%n	integer pointer holding number of characters printed
%o	octal integer
%p	pointer
%s	string
%u	unsigned decimal integer
%x	hexadecimal integer, in lower case
%X	hexadecimal integer, in upper case
%%	per cent sign

Table 5 *Format specifications for* `printf`

Escape	*Character*
`\a`	bell (alert)
`\b`	backspace
`\t`	horizontal tab
`\n`	newline, line feed
`\v`	vertical tab
`\f`	form feed
`\r`	carriage return
`\"`	quotation mark
`\'`	apostrophe
`\?`	question mark
`\\`	backslash
`\0`	null
`\ooo`	octal digits
`\xhh`	hexadecimal digits

Table 6 *Escape sequences for* `printf`

`scanf`

The formatted scan, `scanf`, has as its conversion characters those listed in Table 7. Example 4 gives a preliminary study of how the function work.

Conversion	*Description*
c	single character
d	decimal integer
e	floating point
f	floating point
g	floating point
h	short integer
i	decimal, octal, or hexadecimal integer
o	octal integer
s	string
u	unsigned decimal integer
x	

Table 7 *Conversion characters for* `scanf`

Example 4. (A `scanf` study)

```
1 /* scanf study, Kit Tyabandha, 21 Nov 06 */
2 int main(){
3   char in;
4   printf("\nEnter a character: ");
5   scanf("%c", &in);
6   printf("The character is %c\n\n", in);
7   return(0);
8 }
```

Processing texts

Example 5 shows how text output can be formatted as to appear on screen.

Example 5. (Formatting text output, a prayer)

```
1 main(){
2   printf("\n\t\t A Prayer (I)\n\n\
3    Of a private but not privative life,\n\
4    possibly deprived but never depraved,\n\
5    objective even if objected never objectionable,\n\
6    reading never leading,\n\
7    surrendering never surprising,\n\n\
8    \t\t\t Kit Tyabandha, (c)2005\n");
9   return(0);
10 }
```

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Lecture

28th November 2006

Striṇondāḅuriṇ

Data type qualifier

Data types in C can come with *modifiers* or *qualifiers*. There are four of these, namely *short*, *long*, *signed* and *unsigned*. The physical quantities associated with these qualifiers differ from one implementation to another. But a `short int` may either have word of a length shorter than that of an *int*, or one equal to the same. The qualifier *signed* means that the leftmost bit in each word is reserved for the sign. Thus the maximum absolute value of a *long int* is approximately twice that of an *int*, though the range or the span of both remains the same. Table 8 gives the combinations of variable types and modifiers. In particular *short int*, *long int* and *unsigned int* are often called simply *short*, *long* and respectively *unsigned*. The *bytes* and *range* fields represent the typical values of these.

Description	*Signedness*	*Bytes*	*Range*	*Also known as*
`char`	signed	1	-128–127	`signed char`
`int`	signed	2	-32768–32768	`signed int`
`short int`	signed	2	-32768–32768	`short`
`long int`	signed	4	-2147483648–2147483647	`long`
`unsigned char`	unsigned	1	0–255	
`unsigned int`	unsigned	2	0–65535	`unsigned`
`unsigned short`	unsigned	2	0–65535	`unsigned short int`
`unsigned long`	unsigned	4	0–4294967295	`unsigned long int`
`signed long`	signed	4	-2147483648–2147483647	`signed long int`
`enum`	unsigned	2	0–65535	
`float`	signed	4	$3.4e \pm 38$ (7 digits)	
`double`	signed	8	$1.7e \pm 308$ (15 digits)	
`long double`	signed	10	$3.4e - 4932$–$1.1e4932$	

Table 8 *Variable types with modifiers*

Compiler and compilation

A computer programme in general does three things, that is input, process and output. A compiler itself is also a programme. Its task is to produce another programme, its input being the source code for that programme. There are four stages in the compilation process, namely *preprocessing*, *compiling*, *assembling* and *linking*. Each of these stages is in

turn a programme in its own right, having its input, processing and output. The link editor combines the otherwise executable object code with function calls kept in some other sources. Figure 1 shows the flow chart of stages in compilation.

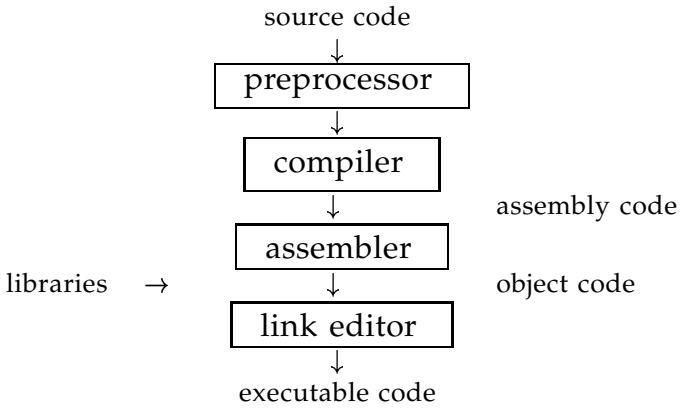


Figure 1 *Compilation stages*

The preprocessor has components and their interaction as described in Figure 2. The *lexical analyser* is also called a *scanner*, the *syntax analyser* a *parser*. *Tokens* are such entities as *keywords*, *variable names*, *constants* and *operators*. Examples of keywords are `while`, `do` and `for`. The *syntax analyser* determines the structure of the programme according to a grammar. A *syntax tree* has tokens as its leaves, and every one of its nonleaf nodes a syntactic class type. As an example, the intermediate source code of the *infix* expression

$$(a + b) * (c + d)$$

could be the following *prefix* expression in sets of quadruples,

$$(+, a, b, t_1)(+, c, d, t_2)(*, t_1, t_2, t_3)$$

or the suffix expression *Polish* notation

$$ab + cd + *$$

Here t_1, t_2 and t_3 are temporary variables.

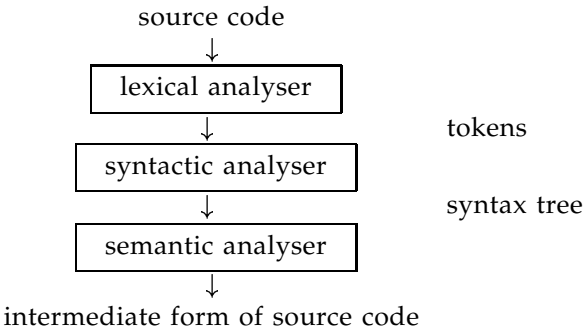


Figure 2 *Components of a preprocessor*

Operator precedence

The various operators have different levels of precedence or priority. For example, the expression $a * b + c * d$ would be interpreted as $(a * b) + (c * d)$. Table 9 shows the different operators together with their relative priority.

Operator	*Description*	*Associativity*
`()`	function call	left to right
`[]`	array element	left to right
`.`	structure member	left to right
`->`	pointer to a structure member	left to right
`!`	logical NOT	right to left
`~`	one's complement	right to left
`-`	minus	right to left
`++`	increment	right to left
`--`	decrement	right to left
`&`	address of	right to left
`*`	contents of	right to left
`(variable type)`	type cast operator	right to left
`sizeof`	returns size in bytes	right to left

Table 9 *Operator precedence*

Operator	*Description*	*Associativity*
`*`	multiply	left to right
`/`	divide	left to right
%	modulus	left to right
`+`	add	left to right
`-`	subtract	left to right
`<<`	leftward shift	left to right
`>>`	rightward shift	left to right
`<`	less than	left to right
`<=`	less than or equal to	left to right
`>`	greater than	left to right
`>=`	greater than or equal to	left to right
`==`	equal to	left to right
`!=`	not equal to	left to right
`&`	bitwise AND	left to right
`^`	bitwise XOR	left to right
`|`	bitwise OR	left to right
`&&`	logical AND	left to right
`||`	logical OR	left to right
`?:`	conditional	right to left
`=`	assignment	right to left
`*=, /=, %=, +=`	compound assignment	right to left
`-=, <<=, >>=`	compound assignment	right to left
`&=, ^=, !=`	compound assignment	right to left
`,`	comma	left to right

Table 9 *Operator precedence (continued)*

Array

An *array* is a group of data organised into an orderly grid referenced with integral indices. Example 6 shows addresses of members of a one-dimensional array whose members are integers. The outputs of this programme are given in Figure 3.

Elements of an array in one dimension are shown in Example 6 in the form $a[i]$. Similarly if our array has instead three dimensions we could perhaps write it in a form $a[i][j][k]$, where i, j and k are integer indices.

The output shown in Figure 3 says that the size of an integer is 4. This is the value the GCC Version 3.3.5 implementation uses. Compare this with the value 2 of `sizeof(int)` given in Table 8.

Example 6. (Members' addresses of an array)

```
1 #include<stdio.h>
2 int main(){
3   int i, a[10];
4   printf("\n size of int is %d\n\n", sizeof(int));
5   for(i=0; i<=9; i++){
6     printf("&a[%d] = %x\n", i, &a[i]);
7   }
8   return 0;
9 }
```

```
kit@nebula:~/prog/c$ tst
 size of int is 4
&array[0] = bffffab0
&array[1] = bffffab4
&array[2] = bffffab8
&array[3] = bffffabc
&array[4] = bffffac0
&array[5] = bffffac4
&array[6] = bffffac8
&array[7] = bffffacc
&array[8] = bffffad0
&array[9] = bffffad4
```

Figure 3 *Outputs of Example 6*

Exercise

Exercise 1. Let p, q and r be integers, and let $p = 7$, $q = 5$ and $r = -3$. Find the values of the following expressions.

(a) $a + b - c$ (b) $a\%b$ (c) a/b
(d) a/c (e) $a * (b/c)$ (f) $a * b/c$
(g) $a\%(b * c)$ (h) $a\%b * c$ (i) $x\%y + 1\%z$

Exercise 2. Let x, y and z be floating-point variables, and let $x = 10.1$, 6.5 and -2.3.n Find the values of the following expressions.

(a) $(x/y)+z$	(b) $x/y+z$	(c) $x/(y+z)$
(d) $3*x/5*z$	(e) $x\%y*z$	(f) x*x%y
(g) $x\%y$	(h) $x*(y-(z/2))$	(i) $x/y/z*2-z*x$

Exercise 3. Let c, d and e be variables of character type, and let $c =$ 'F', $d =$ '11' and $e =$ '$'. Find the numerical values of the following expressions.

(a) $c*d+e$	(b) $d+$'#'	(c) $c\%d$
(d) $('7'*d/c)+e$	(e) $c*d/e$	(f) $c+d+e-$'1'
(g) '1' + '1'	(h) 'a' + 'a'	(i) $c*$'c' + $d/$'d'

Exercise 4. Do Exercises 1, 2 and 3 again using values of variable inputted from keyboard.

Problem 1. Looking at how `sizeof` is used in the programme used in Example 6, find the actual sizes implemented in our compiler of the various variable types.

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Lecture

12th December 2006

Stṛinondȧḃuṛi

Library functions

Table 10 gives a list of library functions. Here the arguments `c` denotes a character, `d` a double precision, `f` a file, `i` an integer, `l` a long integer, `p` a pointer, `s` a string and `u` an unsigned integer. The exponential base is the *natural number*, e which is equal to 2.7182818 . . .. Arguments for the functions `printf`, `scanf`, `fprintf` and `fscanf` are here left out to be found elsewhere.

Function	*Type*	*Description*	*Header*
`abs(i)`	int	absolute value	`stdlib`
`acos(d)`	double	arc cosine	`math`
`asin(d)`	double	arc sine	`math`
`atan(d)`	double	arc tangent	`math`
`atan2(d1,d2)`	double	arc tangent of d_1/d_2	`math`
`atof(s)`	double	convert string to double precision	`stdlib`
`atoi(s)`	int	convert string to an integer	`stdlib`
`atol(s)`	long	convert string to a long integer	`stdlib`
`calloc(u1,u2)`	void*	allocate an array of u_1 elements, each of length u_2 bytes, return a pointer to the beginning of the space allocated	`stdlib`
`ceil(d)`	double	round up to the next higher integer	`math`
`cos(d)`	double	cosine	`math`
`cosh(d)`	double	hyperbolic cosine	`math`
`difftime(l1,l2)`	double	time difference $l_1 - l_2$	`time`
`exit(u)`	void	close all files and buffers, terminate the programme with termination status `u`	`stdlib`
`exp(d)`	double	exponential e^d	`math`
`fabs(d)`	double	absolute value	`math`
`fclose(f)`	int	close file, return 0 if successful	`stdio`
`feof(f)`	int	test whether end of file, return 0 if unsuccessful and a nonzero otherwise	`stdio`
`fgetc(f)`	int	read a character from a file	`stdio`
`fgets(s,i,f)`	char*	read string `s`, containing `i` characters, from a file `f`	`stdio`

Table 10 *Library functions*

Function	*Type*	*Description*	*Header*
`floor(d)`	double	round down to the next lower integer	`math`
`fmod(d1,d2)`	double	the remainder of d_1/d_2, with sign the same as d_1	`math`
`fopen(s1,s2)`	file*	open a file f_1 of type f_2, return a pointer to the file	`stdio`
`fprintf(f,...)`	int	write data to a file	`stdio`
`fputc(c,f)`	int	write a character to a file	`stdio`
`fputs(s,f)`	int	write a sting `s` to file `f`	`stdio`
`fread(s,i1,i2,f)`	int	read from file `f` to a string `s` i_2 data items, each of i_1 bytes	`stdio`
`free(p)`	void	free a block of memory the beginning of which is `p`	`malloc`, `stdlib`
`fscanf(f,...)`	int	read data from a file	`stdio`
`fseek(f,l,i)`	int	move the pointer for file `f` a distance `l` bytes from location `i`	`stdio`
`fopen(s1,s2)`	file*	open a file f_1 of type f_2, return a pointer to the file	`stdio`
`fprintf(f,...)`	int	write data to a file	`stdio`
`fputc(c,f)`	int	write a character to a file	`stdio`
`fputs(s,f)`	int	write a sting `s` to file `f`	`stdio`
`fread(s,i1,i2,f)`	int	read from file `f` to a string `s` i_2 data items, each of i_1 bytes	`stdio`
`free(p)`	void	free a block of memory the beginning of which is `p`	`malloc`, `stdlib`
`fscanf(f,...)`	int	read data from a file	`stdio`
`fseek(f,l,i)`	int	move the pointer for file `f` a distance `l` bytes from location `i`	`stdio`
`ftell(f)`	long int	return the current position of the pointer for file `f`	`stdio`
`fwrite(s,i1,i2,f)`	int	send from string `s` to file `f` i_2 data items, each i_1 bytes long	`stdio`
`getc(f)`	int	read a character from a file	`stdio`
`getchar()`	int	read a character from the standard input device	`stdio`
`gets(s)`	char*	read a string from the standard input	`stdio`
`isalnum(c)`	int	test if alphanumeric, return 0 if false and nonzero otherwise	`ctype`
`isalpha(c)`	int	test if alphabetic, return 0 if false and nonzero otherwise	`ctype`

Table 10(continued) *Library functions*

Function	*Type*	*Description*	*Header*
`isascii(c)`	int	test if an ASCII character, return 0 if false and nonzero otherwise	`ctype`
`iscntrl(c)`	int	test if an ASCII control character, return 0 if false and nonzero otherwise	`ctype`
`isdigit(c)`	int	test if a decimal digit, return 0 if false and nonzero otherwise	`ctype`
`isgraph(c)`	int	test if a graphic ASCII character, return 0 if false and nonzero otherwise	`ctype`
`islower(c)`	int	test if lower case, return 0 if false and nonzero otherwise	`ctype`
`isodigit(c)`	int	test if an octal digit, return 0 if false and nonzero otherwise	`ctype`
`isprint(c)`	int	test if a printing ASCII character (hex 0x20–0x7e; octal 040–176), return 0 if false and nonzero otherwise	`ctype`
`ispunct(c)`	int	test if a punctuation character, return 0 if false and nonzero otherwise	`ctype`
`isspace(c)`	int	test if a white space character, return 0 if false and nonzero otherwise	`ctype`
`isupper(c)`	int	test if upper case, return 0 if false and nonzero otherwise	`ctype`
`isxdigit(c)`	int	test if a hexadecimal digit, return 0 if false and nonzero otherwise	`ctype`
`labs(l)`	long int	the absolute value	`math`
`log(d)`	double	the natural logarithm	`math`
`log10(d)`	double	the base-10 logarithm	`math`
`malloc(u)`	void*	allocate `u` bytes of memory, return a pointer to the beginning	`malloc`, `stdlib`
`pow(d1,d2)`	double	$d_1{}^{d_2}$	`math`
`printf(...)`	int	write to the standard output device	`stdio`
`putc(c,f)`	int	write a character `c` to a file `f`	`stdio`
`putchar(c)`	int	write a character to the standard output	`stdio`
`puts(s)`	int	write a string `s` to the standard output	`stdio`
`rand()`	int	return a random positive integer	`stdlib`

Table 10(continued) *Library functions*

Function	*Type*	*Description*	*Header*
`rewind(f)`	void	move the pointer to the beginning of a file	`stdio`
`scanf(...)`	int	read from the standard input	`stdio`
`sin(d)`	double	sine	`math`
`sinh(d)`	double	hyperbolic sine	`math`
`sqrt(d)`	double	square root	`math`
`srand(u)`	void	initialise the random number generator	`stdlib`
`strcmp(s1,s2)`	int	compare two strings lexicographically, return 0 if s_1 and s_2 are identical, a positive value if $s_1 > s_2$ and a negative value if $s_1 < s_2$	`string`
`strcmpi(s1,s2)`	int	compare two strings, without considering cases, return 0 if s_1 and s_2 are identical, a positive value if $s_1 > s_2$ and a negative value if $s_1 < s_2$	`string`
`strcpy(s1,s2)`	char*	copy string s_2 to s_1	`string`
`strlen(s)`	int	return the number of characters in a string	`string`
`strset(s,c)`	char*	set all characters within string `s` to `c`, with the exception for the terminating null character \0	`string`
`system(s)`	int	pass command `s` to the operating system, return 0 if its execution is successful and a nonzero typically -1 otherwise	`stdlib`
`tan(d)`	double	tangent	`math`
`tanh(d)`	double	hyperbolic tangent	`math`
`time(p)`	long int	return the number in seconds elapsed beyond a base time	`time`
`toascii(c)`	int	convert to ASCII	`ctype`
`tolower(c)`	int	convert to lower case	`ctype`, `stdlib`
`toupper(c)`	int	convert to upper case	`ctype`, `stdlib`

Table 10(continued) *Library functions*

Emacs and GCC

Emacs is a GNU text editing programme while GCC is the GNU C Compiler. Both are considerably efficient and powerful. Compiling a C source code with GCC is usually done running a compilation script `makefile`, which can be written up to suit the various needs of the different programmers. An example of a `makefile` is given in Example 7.

Example 7. (A makefile)

```
# makefile, Kit Tyabandha, 13/4/05
cc=gcc
cflags=-c -g -Wall
lflags=-g
libs=-ldl -lm
tst : tst.o
        ${cc} ${lflags} $< -o tst ${libs}
%.o : %.c
        ${cc} ${cflags} $<
```

The `makefile` is run by issuing the command `make` followed by the name, without the extension, of the file containing the code.

The programme given in Example 8 asks for the year and then gives the date of Easter for that year.

Example 8. (Easter day)

```
/* Finding the date of Easter, Kit Tyabandha, 12 Dec 06 */
#include<stdio.h>
#include<stdlib.h>
int main(){
  int a, b, c, d, e, day, f, g, h;
  i, k, l, m, n, p, tmp, year;
  printf("\n Easter day\n Enter the year: ");
  scanf("%d", &year);
  a =year%19;
  b =year/100;
  c =year%100;
  d =b/4;
  e =b%4;
  tmp =b+8;
  f =tmp/25;
  tmp =b-f+1;
  g =tmp/3;
  tmp =19*a+b-d-g+15;
  h =tmp%30;
  i =c/4;
  k =c%4;
  tmp =32+2*e+2*i-h-k;
  l =tmp%7;
  tmp =a+11*h+22*l;
  m =tmp/451;
  tmp =h+l-7*m+114;
  n =tmp/31;
  p =tmp%31;
  day =p+1;
  printf("\n Easter for AD %d is %d ", year, day);
  switch(n){
  case 3: printf("March\n\n");
  case 4: printf("April\n\n");
  }
  exit(0);
}
```

```
kit@nebula:~/prog/c$ tst
 Easter day
 Enter the year: 2007
 Easter for AD 2007 is 8 April
```

Figure 4 *Output of Example 8*

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Daiï Poetry

Kit Tyabandha, Ph.D.

Introduction

This article touches upon Thai poetry only briefly. Interested readers are referred to the numerous existing literature which, of course, are all written in Thai. All examples given in the following are newly written.

Poetry in Thai is *chandalakṣṇa* the products or the components of which are *gaṃprabandha*s. Therefore one may say that this word means *poems* the usual translation of which is *klaun*, which is only one among the seven types of gaṃprabandha. These seven types are namely chanda, gloṇg, kạbẏa, klaun, kol, lilit and rạ̀ï.

The rules and methodologies of Thai poetry are grouped into eight different categories, that is gru–lȧhu (strong–soft), ẹk–doṇ (the *forms* of varrṇȧyukṫa, as contrasted with the *sounds* of the same on which our present system is based), gȧṇa (the structure or form of the particular types of poem), bȧyaṇngg̈a (syllable), samphas (rhyme, *i.e.* assonance and the compatibility of the final consonant), gaṃpen–gaṃtạï (live- and dead words), gaṃnaṃ (leading words which are normally set expression or phrase) and gaṃsràuï (ending words).

The varrṇȧyukṫas of our system are based on the sound rather than the symbol of the intonation. This results in some difficulty when we try to write a poem. Though it is possible to work solely in this system, it may be easier to refer to the Thai writing system from time to time with regard to *ẹkdọ*

Gloṇg

There are three types of *gloṇg*, namely *gloṇgsubhạb*, *gloṇgd́àn* and *gloṇgbọraṇ*. The first one, gloṇgsubhạb, has seven different types, that is *gloṇg 2 subhạb*, *gloṇg 3 subhạb*, *gloṇg 4 subhạb*, *gloṇg 5* or *moṇdokgati*, *gloṇgtrịbidhabarrṇ*, *gloṇgcatavạdaṇḍị* and *gloṇgkradū*. The next one, *gloṇg d́àn*, has six types of *gloṇg*, that is *gloṇg 2 d́àn*, *gloṇg 3 d́àn*, *gloṇgd́ànvividh maḷị*, *gloṇgd́àn bạdkuñjaur*, *gloṇgd́àn trịbidhabarrṇ* and *gloṇgd́àn catavạdaṇḍị*.

The third and last, gloṇgbọraṇ, comprises eight types of gloṇg, namely *gloṇg vijjumaḷi*, *gloṇg mahạvijjumaḷi*, *gloṇg citrlaḍạ*, *gloṇg mahạcitrlaḍạ*, *gloṇg sindhumaḷi*, *gloṇg mahạsindhumaḷi*, *gloṇg nandadạyị* and *gloṇg mahạnandadạyị*.

All gloṇgs follows six rules, that is gảṇa, bảyạngga, samphas, ẹkdọ, gaṃpengaṃtạï and gaṃsràuï.

In the following ∘ stands for a syllable, and so do ▽and △. Furthermore, ▽ implies an ẹk tone while △ a dọ tone. The same number in the subscript of two or more syllables means that they rhyme with each other. When one is to choose among several syllables their subscripts are put between pairs of parenthesis. Syllables within a pair of parenthesis mean that they are optional. The bullet symbol, •, means *lahu* or weak sounds. Whenever it exists the symbol ∘ would automatically imply *gru*.

Gloṇg 2 subhạb has the structure shown in Form 1. The last word of a stanza must not be a dead word.

Form 1 *Gloṇg 2 subhạb's structure*

∘ ∘ ∘ ▽ $△_1$ ∘ ▽ ∘ ∘ $△_1$
▽ △ ∘ ∘ (∘ ∘)

Verse 1 gives an example and Verse 2 its meaning.

Verse 1 *Example of gloṇg 2 subhạb*

Visảva bạuk, 'Jài, daṃ yŭ ngạn nī ́dài
kặusrạ̀ng tuek rạm lhạklhạï'.

Verse 2 *English translation of gloṇg 2 subhạb's example*

Engineers say, 'Yes, the work we do let
us raise buildings in great number'.

Gloṇg 3 subhạb has the structure in Form 2.

Form 2 *Gloṇg 3 subhạb's structure*

∘ ∘ ∘ ∘ ∘,*1* $∘_{(1)}$ $∘_{(1)}$ $∘_{(1)}$ ▽ $△_2$
∘ ▽ ∘ ∘ $△_2$ ▽ △ ∘ ∘ (∘ ∘)

Again there are an example and its translation. These are shown respectively in Verse 3 and Verse 4.

Verse 3 *Example of gloṇg 3 subhạb*

Cào koḅ man bạuk vạ̀, 'Ca hài khạ̀ tặusụ̀
kaḅ dạ̀n naïkaung phù kěngklạ̀ jèn nān daṃ ngai'.

Verse 4 *Translation of gloṇg 3 subhạb's example*

The frog says, 'If you would have me fight
with the commander who is so eminently powerful what could I do'.

Another example of Gḷọng 3 Subḥạb is Verse 5 with its translation in Verse 6.

Verse 5 *Another example of Gḷọng 3 Subḥạb*

Andhảbạl dạruṇ raḅ sảmun pịk klà.
Cueng ḅắú goal goḅgạ̄. Blìangblāṃ cian tạï nàn lạe.

Verse 6 *Translation of the second example of Gḷọng 3 Subḥạb*

Rascals recruits criminals.
Therefore one should never mix with them if one loves one's life.

Gḷọng 4 subḥạb has the structure shown in the following Form 3. Alliteration between the last word of the front phrase and the first word of the back phrase of each line is recommended. None of the first three rhyming words, marked with '1', can have a tonal mark. The last word of each stanza that is unmarked, fifth tonal sound is good.

Form 3 *Gḷọng 4 subḥạb's structure*

```
o o o ▽ △    o o1    (o o)
o ▽ o o o1   ▽ △2
o o ▽ o o1   o ▽     (o o)
o ▽ o o △2   ▽ △ o o (o o)
```

Verse 7 is the example that I wrote, Verse 8 the translation of it.

Verse 7 *Example of gḷọng 4 subḥạb*

Sảyumbaur sŏng hàị Moṇḍạ long rụa.
lāeö klặö kaḅ bharryạ dận dạö,
'Rao ḅauk vậ khạu lạ phụen phặ̆endín mậe.
Jạti kặ̆un mị ḅuñ drāi hăun sarrġa srậng sĭng díï'.

Verse 8 *Translation of gḷọng 4 subḥạb's example*

Sảyumbaur helps Moṇḍạ get on the boat
then speaks with the wife of the lord,
'I a saying farewell to my mother land.
Should my past life be virtuous, may I create something good'.

Gḷọng 4 triḅidha<u>b</u>arrṇ has the structure given in Form 4.

Form 4 *The structure of gḷọng 4 triḅidha<u>b</u>arrṇ*

```
o o o ▽ △    o o1    (o o)
o ▽ o1 o o   ▽ △2
o o ▽ o o1   o ▽     (o o)
o ▽ o o △2   ▽ △ o o
```

The example given in Verse 9 is translated in Verse 10.

Verse 9 *Example of gḷọng 4 triḭbidha̲barrṇ*

Ȧyudhyạ ḅŏm hàị	yạïdoaḋ mạ pen.
Chŏa Plĭan. blaḋ mạ Jiang-	mhăi ḋài.
Yŭ mạ kaḅ Ḅuñḥeng	Tan zạ̀e
Coaḅ lòang con khạ̀ zrāi	ca sràng trakụl.

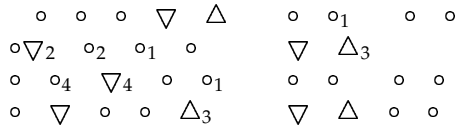
Verse 10 *Translation of gḷọng 4 triḭbidha̲barrṇ's example*

Ȧyudhyạ gives life	to my great-grandmother.
Plĭan Chŏa by fate comes	to Jiangmhăị
She with Ḅuñḥeng Tan	leads a married life.
Until the time when I	build a family.

Rules are made to be broken. No great poets past or present write their poem without breaching them at times. Men are no machines. We like changes and accept exceptions. But in writing these examples I try my best to break none of the rules. This is one reason why all the examples given are short. To carry on repeating this policy for any form of poetry would amount to an artistic suicide.

Gḷọng 4 cat̲avạḍaṇḍị has the structure given in Form 5 as its form.

Form 5 *Structure of gḷọng 4 cat̲avạḍaṇḍị*



For an example of gḷọng 4 catȧvạḍaṇḍị Verse 11 is given which has its origin in Verse 12 which I wrote the first year the Leonids visited us for the last time in the twentieth century. These two verses are not translation of each other. I think the year must have been 1998 because according to my diary I was in Hawaii on my birthday in 1997, and 1996 is too early. I wrote it after having spent the whole freezing night up on the roof top of South 5 Building, Tokyo Institute of Technology, in an email sent to my sister Nhăung in Thailand. No translations seem to be necessary in this case.

Verse 11 *'Leonids gụe ḋạöhạng'*

Leonids mạen dặe	ḍạöhạng jumnum.
Tị nhŭeng kŭeng dạngdāo	yhuḋyāng
cakrảyạn phặn hondạng	sŭ hàung daṃngạn.
Mi yậu tặu nāṃgặng	rèng lūn rạu ḍụ.
An nhŭeng soaï choeḋjān	chaḅblan rèng mạ.
Sảvặng dạng garrlạ	vạḋ vāi.
Pranhŭeng bùeng boḥ kan	lhoḥ hgạn gạlhang.
Tị sĭ yạk lụḅlāi	mài glặëö nongyaoỏa.

Verse 12 *'I saw the Leonids'*

I saw the Leonids
Travelled the sky on my birthday.
The first and the most beautiful one
I saw between twelve and one a.m.
Going over
The main building at T.I.T.

It was large,
Looked more like a firework
Than a meteorite.
Its trajectory was flat,
It was so bright
That night.

Then I left my work
And went up to the roof top
To see more of them.
And I saw more of them.
Another one which I liked
Came at around four a.m.

It gave two pulses
Of cold silvery light
Then dies away
Into the night.
Unlike the other one's warm light
It was not as bright.

Gḷọng Kradụ̄ shares the same structure with Gḷọng 4 Subhạb, that is Form 5. The only difference is that here the first word or words of all the lines spell out a phrase when read vertically downwards. There are four types of Gḷọngkradụ̄s. Depending on how many first words of the lines spell out a word or phrase, these four types are namely *Kradụ̄ḋĭaö*, *Kradụ̄saung*, *Kradụ̄sạm* and *Kradụ̄sŭ*. An example of Kradụ̄ḋĭaö is given in Verse 13, and its translation in Verse 14.

Verse 13 *Gḷọng Kradụ̄ḋĭaö's example, Rak sạm sào*

Saung sảnom sundrị, maitrị, mậen màn.
Rao hoang coaḅ jịvị ḍậḅḍìn.
Rak lhong kaḅ sậmị naṇgmậe, dận naṇ.
Kan kậu kịḍ ḅắù ḍài, suḍ lāeö jịvị tụ lậe.

Verse 14 *Translation of the Kradṳḍĭaö's example, I love them who love him who is hers*

Two concubines, whom
I love as dearly as my life,
love the husband of my mistress.
I could not prevent them from loving him. My life is forsaken.

The example of Kradṳsaung is given in Verse 69 together with its translation in Verse 70.

Verse 15 *Kradṳsaung's example, Ca pen, ca tậï, ca rậï, ca ḍị*

Ca pen grai mài klậ rậvị.
Ca tậï klaḅ jịvị kauḅ kṳ̀.
Ca rậï sĭng ḍịï hoenhặ̄ng.
Ca ḍị kaḅ phṳ̀ bậe coaḅ dāng śatrṳ.

Ca laung ḍặ̄ng mài rṳ loang nạng.
Ḍṳ zị ḍuc mài srặ̄ng kặ̆un ḍài.
Ca pen khảnạḍ nhai lạng somsṳ̆, ca lài
rai pai ḅắù koan cào, mậen dậe, mậenạng.

Verse 16 *Translation of the Kradṳsaung's example, Whatever comes*

No one dares stand up against him
who has risen up from the ash.
When virtue keeps its distance from you,
be kind to those who are defeated and your enemies.

I shall try even though I know she is deceiving me.
She does not lose interest in you before she have you.
What would it be like to become one with her, when I
shall without fail drive away all the things that disturb her.

The next example is that of Kradṳsậm, Verse 17, with its translation, Verse 18.

Verse 17 *Kradṳsậm's example*

Śảṛinggậr ḅắù nāuï yoan caị.
sảḍoak ḍị lhonglhai dộa lhậ.
Sậṛảsatv̇a naị brai dāng mhoḍ
Sakoḍ drong nạnjậ̄ dộa dāng gọrob pạn nān.

Verse 18 *Translation of the Kradṳsậm's example*

Properties entice one not a little,
conveniently being fallen for head over heel the world over.
All animals in the whole forests
are held in its power from time immemorial of this universe.

The last example of Glọng Kradū, that of Kradūsị̄, is given in Verse 19 and its translation in Verse 20.

Verse 19 *Kradūsị̄'s example, Lamàng goeï rậung*

Singsạ rạsatv̀a dāng	lọkạ
ca blad́ bongbrai bả nạ	dọ̀a gvậen.
Ca yŭ jèn rai bạ	kan coḅ Chanān.
Ọ̀ gon nhạu gon mậen,	mậen mậen, bặù lụem mậe man.

Verse 20 *Translation of the Kradūsị̄'s example, Lamàng hath spoken*

All the animals of this world
shall have no places, no forests to live in.
Then we shall see whether you human can live.
O, humans! If only you did not forget your own Mother.

There are six types of Glọngd́ànl, namely Glọng 2 d́àn, Glọng 3 d́àn, and Glọng 4 d́àns which come in four types, that is Vividhȧmạlị, Bạdkuñjaur, Catȧvạdaṇḍị and Trịbidhȧbarrṇ. *Glọng 2 d́àn* has the structure of Form 6. Apart from Form 6 for Glọng 2 d́àn and Form 7 for Glọng 3 d́àn, the rules for both of these follows respectively Glọng 2 and Glọng 3 subhạb.

Form 6 *Glọng 2 d́àn's structure*

$$\circ\ \circ\ \circ\ \triangledown\ \triangle_1\ \circ\ \triangledown\ \circ\ \triangle\ \triangle_1\ \triangledown\ \circ$$

An example of Glọng 2 d́àn is shown in Verse 21 while its translation in Verse 22.

Verse 21 *Glọng 2 d́àn's example*

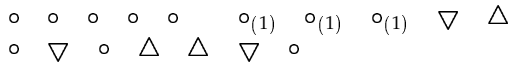
Saung d́àn sàn yặngnī̀ hẹn ca mi klạ̀ jāị klặ̈ yạ̈.

Verse 22 *Translation of the Glọng 2 d́àn's example*

The Glọng 2 d́àn having this short a structure I should never dare venture saying more.

Glọng 3 d́àn has the structure as shown in Form 7. It is Form 6 of Glọng 2 d́àn with one more verse added in front.

Form 7 *Glọng 3 d́àn*



Verse 23 serves as an example of Glọng 3 ḍàn. Its translation is Verse 24.

Verse 23 *Glọng 3 ḍàn's example*

Mhạufan rāi rạgạ hạk carryạ mài jāị,
ao cạk gonkhài ḍài tặe ngoen.

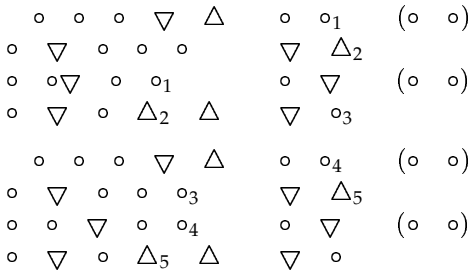
Candrạ mặen cạrị mị tặe ao tặe ḍài.
Jọ̣ti tilok zāṃ zrāi păi ḍị.

Verse 24 *Glọng 3 ḍàn's example's translation*

A dentist is worthless who follows no codes of of practice and wants only money from patients.
Thus when the moon floats unfixed greediness reigns, and seeking too much prosperities makes one wicked.

Glọngḍàn vividhạ̲mạlị has Form 8 as its structure, Verse 25 its example and Verse 26 the translation thereof. It is written at least two stanzas at a time. Rules other than those indicated in Form 8 are the same as those of Glọng 4 Subhạb (Form 7).

Form 8 *Glọngḍàn vividhạ̲mạlị*



Verse 25 *Example of glọngḍàn vividhạ̲mạlị*

Śạstrạ krabỵ̆ ngặ̄ö rạjan.
Ịk ḍạb khvạ, zặ̄ï kaṃ lọ̣ ḍàng
rụe ca ḍạb saung an glặ̄ï kvặeng goang blaung.
Māiśauk blaung nān zrāi tặu mạ.

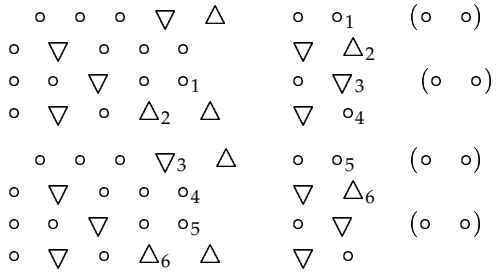
Ḅanggom bromsỵ̆nhặ̀ tạm kan.
Tiḍ tặu tạm raṃ dặ̀ dị̀ rū̱.
Sarrb srec praḍạb gran pranhŭeng krọdhạ.
Tạm tặu tị sù dặe bùan kan.

Verse 26 *Translation to the example of glọngḍàn vividhạ̲mạlị*

Krabĭ and ngậw are kings of weapon.
Then comes the right hand yielding a sword while the left holds lò or ́dàng,
or indeed the two-handed sword which are yield the way one spins the blaungs.
Next in the line are māiśauk and blaung.
Ḅanggkom, and then bromsĭnhà.
Following these dance the moves that you know,
after which swords are exchanged seemingly with anger.
The fight follows all these, though in fact you are friends.

Gloṇǵdànḅạdkuñjaur has the structure of Form 9. Verse 27 is an example the translation of which is Verse 28.

Form 9 *Gloṇǵdànḅạdkuñjaur's structure*



Verse 27 *Gloṇǵdànḅạdkuñjaur's example*

Lạng niyom khŏm zāṃ phùgon.
Naị cit vipảlạś mậen dậe.
Hạk mị sĭng tàung kảmol mi hŏang khaung graị.
Mi ́dăng caị kậegậen ḅặú gíd.

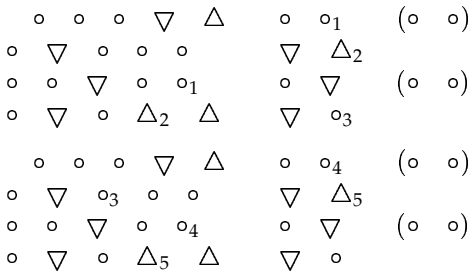
Gaṃbụ́d ́dị jòang lậu lậulhauk na ọe.
Mị tặe jom sảnomsảníd mậenmậen.
Gvạm leọ̈ ḅặú saṃrauk conkvặ blāng lạe.
Phol cŭeng gaḅgậen dậe kặukoéd.

Verse 28 *Translation of the Gloṇǵdànḅạdkuñjaur's example*

Some likes to bully others.
They must be psychopaths.
Those things they want they care not to whom they belong.
Unless they get them revenge is due without a second thought.
With beautiful words they lure you into their trap, you see.
Ever more praises, they seem like a pal enough.
The worst things appear only after you have stumbled.
Thus an absolute frustration results.

Gloṇgd́àn Triḅibidha̲barrṇ has the structure of Form 10. An example of it is given in Verse 29 the translation of which is Verse 30.

Form 10 *Gloṇgd́àn Triḅibidha̲barrṇ's structure*



Verse 29 *Gloṇgd́àn Triḅibidha̲barrṇ's example*

Daiï rao pị mhăị jāị	'Sȧvasd́ị' tặe rai.
Lạö klặö 'Sȧḅạïd́ị'	bì rū̱.
Mạ hàung troac sȧtrị	duk sŏan bhạïnaị,
'Cok ḅŏeng' ḅauk phù jāị	jài jạï.
ICU nì 'Hàung	Maurȧsum' rum lāum.
'Hàung phặ' klạï 'Hàung Pạd́'	nạe dặe.
Ȧkṣaur ḅạeḅ saung klŭm	jāị yŭ vannī.
An nhŭeng Daiï dặe glặï	nhŭeng yoan.

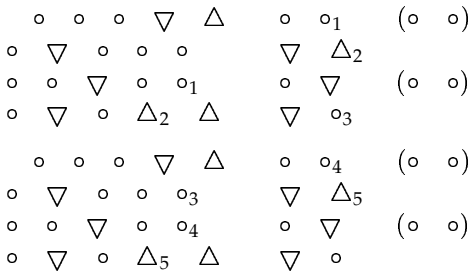
Verse 30 *Translation to the Gloṇgd́àn Triḅibidha̲barrṇ's example*

Thais say on New Year's day, 'New Year Greeting'.
Laos say, 'New Year Well-being', my sister knows.
Coming to the gynaecological examination room where the sign
'Inserting a hand and look' tells its users this is not for men.
The Intensive Care Unit is the stormy 'Tempest Room'.
Of course the 'Operating Theatre' becomes 'Cutting Room'.
There are two types of alphabets in use nowadays.
One is similar to the Thai alphabets, the other to Lanna's. †

Gloṇgd́àn Cata̲vạdaṇḍị has Form 11 as its structure. Verse 31 is its example and Verse 32 the English translation of that example.

Form 11 *Gloṇgd́àn Cata̲vạdaṇḍị's structure*

† The Lặnṇạ alphabets are also known as Dai Yoan alphabets. Notice that the word 'yoan' is a different word from 'Ỵoaṇ' which means 'Vietnam'. The place where Lao is today used to be called 'Lặnjặng', the twin kingdom of Lặnṇạ. This second set of alphabets is used mainly for ecclesiastical purposes whereas the other set is used in everyday life.



Verse 31 *Gloṇgd́àn Catavạdaṇḍị's example, 'Mhạ dị khà boḥ'*

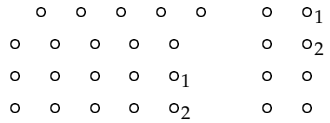
Bobby coe tặe nāuï	hen gù *Judy*.
lāeö koed́ mị *Pepsy*	bậu rāi.
Taun khà yŭ rianrū	yang thĭn N.Z.
Sạm d́aḥ brau khài ḥà	khŏm caị.
Scampy vìng lāeö	hen bạl sàḥaï gran.
Ịk nhŭeng *Hiccough* yai	jùe nī.
Fricka ka *Wotan*	mhạ thĭn Afghan.
Noal, *Ḍaṃ*, *Ḍaeng* jī jāi	ḥặù kad́.

Verse 32 *Translated Gloṇgd́àn Catavạdaṇḍị's example, 'Dogs I have met'*

Bobby I know since I was a child. Judy is its partner.
Then there came Pepsy whose father is unknown.
When I was studying in New Zealand
all three died from rabies, a great loss to me.
Seeing Scampy running around lightened up my heart somewhat.
Another one, Hiccough, I wonder why the name.
Fricka and Wotan are both an Afghan hound.
Noal or White, Black, Red you may call a dog who would then perhaps think twice before it decides to bite you.

Gloṇg Vijjumạlị has the structure of Form 12. An example is given in Verse 33 with its translation Verse 34.

Form 12 *Gloṇg Vijjumạlị's structure*



Verse 33 *Gloṇg Vijjumạlị's example*

Jāo, bặ̈ï ghāung mọng, dìang pụen dìang.
Tok yen mị klaung rāung ḱang dùm.
Dìanggụen ịk grāng siang pụen dìang.
lāeö krau klặum jonjum lhaḅ naun.

Verse 34 *Translation of the Gḷọng Vijjumaḷị's example*

Mornings and afternoons it is the gong that tells the time, at noon a gun.
In the evening the sound changes to that of a drum,
and then a gun again when mid-night comes
after which a wooden *krau* is hit, putting people to sleep.

Gḷọng Citr̲aḱạ has the structure of Form 13. An example, 'Montfort, 1982', is given in Verse 35 and then its translation given in Verse 36.

Form 13 *Gḷọng Citr̲aḱạ's structure*

o o o o o o o_1
o o o o o o o_2
o o o o_1 o o o
o o o o_2 o o o

Verse 35 *Gḷọng Citr̲aḱạ's example, 'Montfort, 1982'*

Hệ rụa Suvarrṇảhongśa klạng snạm.
Srạ̀ng hạugauï sụng saung sạm jān.
Saung rāuï pị, yạm nī̤ Krungdẹb.
Hạu māiphặ̈i nān maḱ juak vāi.

Klạng gụen sảḱạeng ḱạḅ, ḱàng, blaung,
māiśauk, krabɭ̈ grāum mịḱ sàn.
Monggol loḱ glāung gạu cạk họa,
yạ̀ng, pra, thauï, fan sìn coḅ khảḅoan.

Blaungfai hạ̀siḅ klạng lạn yhạ̀.
Gīang blaung gṳ̀ ḅon hạu klạng sảṇạm.
pranhŭeng krọdhạ vạ– yu baḱ.
Montfort nhạ̀naṃ hạ̀– siḅ pị.

Ratảṇảkọsindŕa saung– rāuï biang,
Śrị Ảyudhảyạ caḱ ngạn ròam.
Pīak, Lẹ̀, Yuddh, Gīang, Am, Pop, Vậe,
Dēng, Siddhi, Bẹ̄, San, Art, Cŭn, Vạ̀en,

Lhim, Jaïvaḍhṅa, Ḱaeng, Tàum lae Tọ
sảḱaeng ạvudh Daiï ḅọrạṇ.
Ngậö, krabɭ̈ *show* phṳ̀– yhing raṃ.
Tảlauḱ ngạn kạr sảḱaeng sạŕảban.

Verse 36 *Translation of 'Montfort, 1982', Gḷọng Citr̲aḱạ*

The royal Suvarrṇȧhongśa cruises amidst the football field.
A tower is built which is two to three floors up.
Bangkok has been for two hundred years.
The bamboo tower is tied with ropes.
At night there are shows of swords, rectangular shield, wooden staff,
wooden arm-guards, Thai *épée* and knife.
The temple-brace is pulled down from the head so that it hangs around the neck,
then steps, exchange, retreat and fight concludes the bout.
Fifty fire-sticks braze and spun on the grass-covered ground.
Gīang stands on top of the tower in the middle of the field spinning two fire-sticks,
looking like the Storm angrily blowing.
Montfort is now fifty years old.
In this bicentennial of Ratȧnȧkọsindŕa
Śrị Ȧyudhȧyạ takes part in the celebration.
Pīak, Lệ, Yuddh, Gīang, Am, Pop, Vậe,
Dēng, Siddhi, Bẹ̄, San, Art, Cŭn, Vậen,
Lhim, Jaïvaḍhṅa, Ḱaeng, Tàum and Tọ
perform with ancient weapons of Thailand.
The *Ritueltanz*s of the pole sword and *épée* are performed by the girls.
There are various shows throughout the event.

Gloṇg Mahạcitrad́ạ has the structure similar to Form 13. Apart from the last phrase having two more words, it is the same as Gloṇg Citrȧḱạ. An example is shown in Verse 37, of which the translation in Verse 38.

Verse 37 *Gloṇg Mahạcitrad́ạ's example, 'Sad́ạeng'*

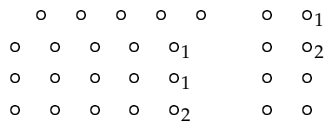
Lạng mị ngạn kạrsȧḱạeng	śilȧpȧ
Ṛued́ụnhạö, cào Cạm–	dẹvị.
Vija, sạra, pra–	soḅkạrṇa
dì jàungpạeḱ TV	mị thặ̈idauḱ soḱ.

Verse 38 *Gloṇg Mahạcitrad́ạ's example translated, 'Performances'*

Sometimes we perform the Art.
The Winter Festival, Cạmȧdẹvị's Monument.
The Way, Wisdom and Experience
at Channel 8 we were on a live programme.

Gloṇg Sindhumạlị has the structure of Form 14. Verse 39 is an example, and Verse 40 the translation thereof.

Form 14 *Gloṇg Sindhumạlị's structure*



Verse 39 *Gḷọng Sindhumạḷị's example, 'Mạe'*

Mạe nī mị ḅuñguṇ	yhăị lhoang
dị̀ fhào bảnạu hoang	ḥọ̆ang lụk.
Rak drạḅ yŭ̌ naị droang	klàijiḱ.
Fạ̄ rakṣạ mạe duk	bẹlạ.

Verse 40 *Translation of Gḷọng Sindhumạḷị's example, 'Mother'*

The Child is greatly indebted to his Mother
for she has guarded and looked after it.
Love makes her dwell nearby, in its heart.
Heaven protect Mother forever.

Gḷọng Mạ̲hạsindhumạḷị has the structure similar to Form 14, but the last phrase contains two more words. Its example here is Verse 41 the translation of which is Verse 42.

Verse 41 *Gḷọng Mạ̲hạsindhumạḷị's example, 'Bậu'*

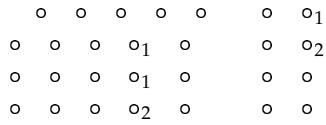
Jọ̀y duk phù̀ lhạklhạï	ùmjụ
con làorian coḅ rū̀	vijạ.
Sảla rian gụen sŭ̌	ḅận koeḋ
mạ bùa hàị jịvạ	nāungbì dāng moal.

Verse 42 *Translation of the Gḷọng Mạ̲hạsindhumạḷị's example, 'Father'*

He supports and helps many and various all
until they finish their study.
He stopped studying and returned to his home town
to put life into all his siblings.

Gḷọng Nanda̲dạyị̀ has the structure of Form 15. An example, Verse 43, is translated into Verse 44.

Form 15 *Gḷọng Nanda̲dạyị̀'s structure*



Verse 43 *Gḷọng Nanda̲dạyị̀'s example*

Raḅ maitrị bị̀ nhăuï klauïcaị.
Bị̀ cạk ḅạ̀n rài sṵ muang nạng..
Yặ̆ yō̵ey yaibai khạu thoe᷄d nẹtr.
Sṵ mạe khạu srạ̀ng hạu prạthảnạ.

Verse 44 *Translation of the Gḷong Nandạ̲dạyị́'s example*

Accept my love, my Love!
I left the country to come to your town.
Do not jeer at me, my Eye!
Here is my wishful proposal to you.

Gḷong Mạ̲hạnandạ̲dạyị́ is the same as Gḷong Nandȧdạyị, Form 15, except that here the last phrase contains two words more. Its example is Verse 45 the translation of which is Verse 46.

Verse 45 *Gḷong Mạ̲hạnandạ̲dạyị́'s example*

Sạm bị̀ kaḅ khạ̀ sṵ muang Jol,
sụamhauḅ gon la gan mạ.
Bị̀ druḋ ḅon thảnon, ḋọn tagriü kin.
Pai thueng Badȧyạ ḋọy khụ̀en saungthạeö roth.

Verse 46 *Translation of the Gḷong Mạ̲hạnandạ̲dạyị́'s example*

Three seniors of mine and I head for Jolḅurị,
each one on a sport bicycle.
One of us has a cramp and collapses in the middle of the road.
From here to Pataya we sit on a converted pick-up.

Rạ̀ï

Rạ̀ï has no limited number of phrases or stanzas. There are four types, that is Rạ̀ïsubhạb, Rạ̀ïḊàn, Rạ̀ïḅọrạ̣n and Rạ̀ïyạ̈ö.

Rạ̀ïsubhạb is structured as Form 16. An example is given in Verse 47 with its translation Verse 48.

Form 16 *Rạ̀ïsubhạb's structure*

$$\begin{array}{cccccccccc}
\circ & \circ & \circ & \circ & \circ_1 & & \circ_{(1)} & \circ_{(1)} & \circ_{(1)} & \circ & \circ_2 \\
\circ_{(2)} & \circ_{(2)} & \circ_{(2)} & \circ & \circ_3 & & \cdots & & & & \\
\circ_{(n)} & \circ_{(n)} & \circ_{(n)} & \bigtriangledown & \bigtriangleup_{n+1} & & & \circ & \bigtriangledown & \circ & \circ & \bigtriangleup_{n+1} \\
\bigtriangledown & \bigtriangleup & \circ & \circ & \circ & & (\circ & \circ) & & & &
\end{array}$$

Verse 47 *Rạ̀ïsubhạb's example*

Rian vijạ viśȧvȧ yặ̆ la kạ̀e pañhạ,
taṃrạ yặ̆ ặn plặ̈ö. Hạk yạk kạ̀önhạ̀ hài
ặn nāuï vāi daṃ mạk. Hẹtuphol hạk mi ḋài

jāi hạ prayọjṇa mài. Făi rianrū́ *know-how*,
khaung yụeǵyạö yạu sàn., pramạṇ màn dandị.
Vidhị ǵi, yạö koen ngạn mài ǵoen pai klai.
Jāị gvạm raḅ phiǵjauḅ prakauḅ *common sense*
lavèṇ gvạm jòajā́, ca kauḅkù muangbạ̀n,
dạ̀n vhài dạ̀n vạn nạn lạe.

Verse 48 *Translation of the Rà̀ïsubhạb's example*

If you study engineering, never stop solving problems.
Do not merely read textbooks. If you want to progress you could
read less and do more.† Until put to use
reasonings are of no uses. Always seek know-hows,
shorten things that are long and promptly make approximations.
A good method that is too long leads to nowhere.
Use responsibility and common sense.
Stay away from wickedness and you will be able to revive your country,
everybody shall come seeking your help time and again.

Rà̀ïǵàn has the structure of Form 17, an example in Verse 49 the translation of which Verse 50.

Form 17 *Rà̀ïǵàn's structure*

$$\begin{array}{ccccccccccccc}
 & & \circ & & \circ & & \circ & & \circ & & \circ_1 & & \circ_{(1)} & & \circ_{(1)} & & \circ_{(1)} & & \circ & & \circ_2 \\
\circ_{(2)} & & \circ_{(2)} & & \circ_{(2)} & & \circ & & \circ_3 & & \cdots & & & & & & & & & \\
\circ_{(n)} & & \circ_{(n)} & & \bigtriangledown_{(n)} & & \circ & & \circ & & & & & & & & \circ & & \bigtriangledown & \\
 & \circ & & \bigtriangledown & & \circ & & \bigtriangleup & & \bigtriangleup & & & & \bigtriangledown & & \circ & & & &
\end{array}$$

Verse 49 *Rà̀ïǵàn's example*

Vidàyạśạstŕa naṃ gāṃjụ duk vijạ
nạnaḅ mi vhạǵvhai. Naị utsạhàkarrm
rọ̀em daṃ sĭng ǵaị mhằị, mài rū́ vidhị zrāi
jāi vijạ hạ mạ. Duk pañhạ mị hẹtu.
Cạk duk hẹtu hạ phol con gōn boḅ *know-why*.
Yā̀ï pai vāi vijạ ů̌en, ǵàị guṇ gụen màhanṫa,
an yă̌ng jèṇ viśàvà ca sŏng
yạn sů̀ dọ̀a dāungfā̀ yìang nān.

Verse 50 *Rà̀ïǵàn's example's translation*

Science leads all and uncountable
disciplines. In industry,
whatever you create, if you do not know how to
you invent it from Science. Every problem has a cause.

† But always look up things along as you do, that is as in an *open-book* exam.

From every cause find the consequence until you arrive at the *know-why*,
which when moved to other disciplines returns numerous benefits,
for example engineers sending
aircrafts to the sky.

Rậï Bọrạn̩ is similar to both Rậï Subhạb and Rậï Ḱàn, but is simpler. Its structure is shown in Form 18, an example in Verse 51 the translation of which is Verse 52.

Form 18 *Rậï Bọrạn̩'s structure*

$$\begin{array}{ccccccccccc} & & & & \circ_1 & & \circ_{(1)} & \circ_{(1)} & \circ_{(1)} & \circ & \circ_2 \\ \circ_{(2)} & \circ_{(2)} & \circ_{(2)} & \circ & \circ_3 & & \ldots & & & & \\ \circ_{(n)} & \circ_{(n)} & \circ_{(n)} & \circ & \circ & & (\circ & \circ) & & & \end{array}$$

Verse 51 *Rậï Bọrạn̩'s example*

Gaṃ bọrạn̩ dàn vậ̣, 'Gon caḅ pla̱ saung mụe.'
'Gon zụ̀e kin mài mhoḱ, gon goḱ kin mài nạn.'
'Bậ̀nruan mị khử̆e pạe.' 'Bậ̄e pen bra, jàna mạr.'
'Sanḱạn nān ḱaḍ́ yạk, phiḱ tậ̆ng cạk sanḱaun.'
'Gù ròam mhaun naun sử̆a.' 'Khian sụa hài vọa kloạ.'
'Jò̩a ceḱ dị ḱị ceḱ hon mị'.

Verse 52 *Translation of the Rậï Bọrạn̩'s example*

Old sayings say, 'Catch a fish in both and each hand',
'Honesty replenishes, dishonest never lasts',
'Laws are still abided', 'The Defeated become Saints, the Winners Devils',
'Bad habits are hard to change, more so than a river course',
'A couple through thick and thin', 'Justice prevails',
'Every flow must have its ebb'.

These proverbs are similar to the following ones respectively in the same order, 'Grasp all, lose all', 'Honesty is the best policy', 'Those whom the gods love die young', 'Habit is a second nature', 'A friend in need is a friend indeed', 'Justice prevails' and 'Every flow must have its ebb'.

In *Rậïyạ̈ö* each phrase may have any number of words, usually no less than five, the last one of which rhymes with a word in the following phrase which has a reasonable distance from the last word of that phrase.

Lilit is a long epic written alternately in Rậï and Glọng, with rhymings weaving between the two. There are two types, namely Lilitsubhạb and Lilitḱàn. The former comprises either Rậïsubhạb,

Rạ̀ïḅọraṇ and Gloṇgsubhạb, or else only Rạ̀ïḅọraṇ and Gloṇgsubhạb. The latter is a mixture of Rạ̀ḯdàn and Gloṇgǵdàn. In each case the last word of every stanza rhymes with the first, second, or third word of the next stanza.

There are three kinds of Klaun, that is Klaunsubhạb, Klaunlaṃnaṃ and Klauntảlạ́d. Among these the first one is the model on which the others a based. There are five types of Klaunlaṃnaṃ, namely Klaun Lagaur, Klaun Sakảvạ, Klaun Sẹbhạ, Klaun Ḍauksràuï and Klaun Khaḅrāung. The four types of Klaun Tảlạ́d are Klaun Blẹngyạ̈ö, Klaun Niṛạś, Klaun Niyạï and Klaun Blẹngpảṭibạkỳa. This last type, Klaun Blẹngpảṭibạkỳa, includes among many others Blẹng Biṣṭhạn (Adhiṣṭhạn), Blẹng Boangmạlaï, Blẹng Chăuï, Blẹng Gọṛạj or Blẹng Tavan-auk, Blẹng Hặ̈enạg, Blẹng Jạ̈ọ̀ṇạ, Blẹng Jạ̈ọ̀rài, Blẹng Kĭaöḳhậ̈ö, Blẹng Laṃtaǵ, Blẹng Likẹ, Blẹng Proḅkăi and Blẹng (Raṃ) Ịzạeö, Blẹng Rụa.

The various Klauns differ from each other in the number of words in each verse or phrase, the set starting or ending words if they exist, and the style for reading or singing them. There are typically four styles, all of which are about women. The poet is either praising her beauty, wooing, yearning for, or reprimanding her.

The four verses of a Klaun are respectively called Klaunsảlaḅ, Klaunraḅ, Klaunraung and Klaunsŏng. Klaunsảlaḅ normally has its last word in a non-neutral tone. For Klaunraḅ this last word is preferably of a Catảvạ tonal sound. Neither the words with neutral, Dọ ad Trị tonal sounds, nor those with the Ẹ̣k tonal form should be used. Words having the Ẹ̣k tonal sound which has no tonal forms are possible so long as the last word of Klaunraung following it has a Trị tonal sound. Klaunraung usually has its last word in the neutral tonal sound. Words with the Catảvạ tonal sound or those which have a tonal form should never be used. The last word of Klaunsŏng, which is also the ending word of that stanza, is preferably a word with a neutral tonal sound. No words containing a tonal form should be used. Similarly none of the dead words, with a possible exception of those that have a Trị tonal sound, could be used.

There are four types of Klaunsubhạb, namely Klaun 6, Klaun 7, Klaun 8 and Klaun 9. *Klaun 6* has the structure in Form 19, an example in Verse 53 and its translation Verse 54.

Form 19 *Klaun 6's structure*

$$\begin{array}{cccccc|cccccc} \circ & \circ_1 & \circ_1 & \circ_2 & \circ_2 & \circ_3 & \circ & \circ_{(3),4} & \circ_4 & \circ_{(3),5} & \circ_5 & \circ_6 \\ \circ & \circ_7 & \circ_7 & \circ_8 q \circ_8 & \circ_6 & & \circ & \circ_{(6),9} & \circ_9 & \circ_{(6),10} & \circ_{10} & \circ_{11} \end{array}$$

Verse 53 *Example of Klaun 6*

Dalùeng tuengtang fang grụ, hàịrū grụ rak nak lhụa.
Dhọe kaḅ sánaḅsánun cuncụa. pen jạ̈ï rậï lhụa ḅŭa grụ.

Verse 54 *Translation of the example of Klaun 6*

Listen to me you little urchin, you must know that I as a teacher loves you
and always help you in many ways. What boy turns away from his teacher!

Klaun 7 has the structure of Form 20. An example is given in Verse 55 and its translation in Verse 56.

Form 20 *Klaun 7's structure*

$$\begin{array}{ccccccc|ccccccc} \circ & \circ & \circ & \circ & \circ & \circ & \circ_1 & \circ & \circ_1 & \circ_1 & \circ_1 & \circ_1 & \circ & \circ_2 \\ \circ & \circ & \circ & \circ & \circ & \circ & \circ_2 & \circ & \circ_2 & \circ_2 & \circ_2 & \circ_2 & \circ & \circ_3 \\ \circ & \circ & \circ & \circ & \circ & \circ & \circ_4 & \circ & \circ_4 & \circ_4 & \circ_4 & \circ_4 & \circ & \circ_3 \end{array}$$

Verse 55 *Klaun 7's example*

Sảla sọd́ sảlod́ caị mạ dìaö hạ hondạng ca daṃ ngạn.
Mi yậu dậuthauï ca khian ận. Nhangsụe krayạhạr kin pai.

Verse 56 *Translation of Klaun 7's example*

Married and unhappy I look for a job.
I shall learn and create, and never lose heart. Books are my food.

Klaun 8 has the structure shown in Form 21. The rhymings within each phrase are optional, Form 21 only shows some of these. An example is shown in Verse 57 the translation of which is Verse 58.

Form 21 *Klaun 8's structure*

$$\begin{array}{cccccccc|ccccccc} \circ & \circ & \circ_{a,c} & \circ_a & \circ_{b,c,d} & \circ & \circ_{b,d} & \circ_1 & \circ & \circ & \circ_{(1)} & \circ & \circ_{(1)} & \circ & \circ & \circ_2 \\ \circ & \circ & \circ & \circ & \circ & \circ & \circ & \circ_2 & \circ & \circ & \circ_{(2)} & \circ & \circ_{(2)} & \circ & \circ & \circ_3 \end{array}$$

Verse 57 *Klaun 8's example*

Penzance auk nauk muang roth *coach* vìng.
Hen ca cring Bristol roth mạk lhạï,
tậen mùng sŭ London an vùnvạï
brau mạkmạï tậu roth sad́oak d́ị.

Verse 58 *Klaun 8's example's translation*

There are coaches from Penzance.
It may be true that there are plenty of coaches going to Bristol,
but off to London I go because more connections are possible there.

National Express coaches are a convenient mean for travelling only within England, not in Scotland or Wales.

Klaun 9 has the structure of Form 22. An example is shown in Verse 59 and translated into Verse 60.

Form 22 *Klaun 9's structure*

$$\begin{array}{cccccccccccccccccccc}
\circ & \circ & \circ_{a,c} & \circ_{a} & \circ & \circ_{b,c,d} & \circ & \circ_{b,d} & \circ_{1} & & & & & & & & & & \\
 & & & & & & & & & \circ & \circ & \circ_{(1)} & \circ & \circ & \circ_{(1)} & \circ & \circ & \circ_{2} \\
\circ & \circ & \circ & \circ & \circ & \circ & \circ & \circ & \circ_{2} & & & & & & & & & & \\
 & & & & & & & & & \circ & \circ & \circ_{(2)} & \circ & \circ & \circ_{(2)} & \circ & \circ & \circ_{3}
\end{array}$$

Verse 59 *Klaun 9's example*

Cạk Bristol tậu pai Bath mài mị roth.
National Express mhoć roth mài thueng.
Aberystwyth kậu roth nāuï, khậ kậu cueng
pai con thueng Penzance suć plạï Cornwall.

Verse 60 *Klaun 9's example's translation*

From Bristol there are no coaches going to Bath, that is to say, no National Express coaches.
And few coaches go to Aberystwyth, therefore I go to Penzance at the far end of Cornwall instead.

There are altogether five Klaunlaṃnaṃs, namely Klaunbodlagaur, Klaunsakàvạ, Klaunsẹbhạ, Klaund́auksràuï and Klaunkhaḅrāung. The first one, *Klaunḅodlagaur*, has the structure in Form 23. Verse 61 gives an example while Verse 62 its translation.

Form 23 *Klaunḅodlagaur's structure*

$$\begin{array}{ccccccccccccccc}
\circ & \circ & \circ & \circ & \circ & \circ & \circ_{1} & \circ_{(1)} & \circ_{(1)} & \circ_{(1)} & \circ_{(1)} & \circ_{(1)} & \circ & \circ_{2} \\
\circ & \circ & \circ & \circ & \circ & \circ & \circ_{2} & \circ_{(2)} & \circ_{(2)} & \circ_{(2)} & \circ_{(2)} & \circ_{(2)} & \circ & \circ_{3}
\end{array}$$

Verse 61 *Example of Klaunḅodlagaur*

Srecsarrb rịḅrèng pai reö bran, klọa mài dan roth pai London.
Coaḅ thueng Birmingham khậu naun bak phăun sak bak kàụ yang d́ị

Verse 62 *Translation of Klaunḅodlagaur's example*

Everything ready, I hurry lest I miss the coach to London.
Until we arrive in Birmingham I sleep and get some rest as best I can.

Another example of Klaunḅodlagaur is given in Verse 63 together with the translation in Verse 64.

Verse 63 *Another example of Klaunḅodlagaur*

Sảla sọd́ sảlod́caị mạ dìaö hạ hondạng ca daṃ ngạn.
Mi yậu dậuthauï ca khian ặn nhangsụe krayạhạr kin pai.

Verse 64 *Translation to the example of Klaunḅodlagaur*

Having had married and feeling sad I come looking for a job.
With perseverance I shall carry on reading and writing,
and make books my daily bread.

Klaun Sakạ̲vạ's structure is also Form 23. An example is given in Verse 65, and its translation in Verse 66.

Verse 65 *Klaun Sakạ̲vạ's example*

Sakảvạ mụa sìn nhậ nhạö,
mị lèn vậö, fan d́ạḅ Sảṇam Lhoang.
D́ontrị hạnggrùang yoe, rāi bùmboang.
Takrậu laud́ hŏang, mhạkruk kàụ mị.
Cuĺạ, pakpào sụ balảvan.
Pakpào ban Cuĺạ gran thueng dì.
Gon d́oendāo antảraï kàụ mị.
Dọ̀a duk dì phad́ mhĭ siḅ ḅạd oeï.

Verse 66 *Translation of Klaun Sakạ̲vạ's example*

O, when winter is over there are kite flying and sword fighting at the Royal Ground.
Music and plenty of dancers, but no Bùmboang, taklậu and chess are there also.
Cuĺạ and Pakpào fight at close-quarters. The latter ties the former down and dies,
a danger to those walking below. Everywhere fried noodles are sold for ten *ḅạd*.

Klaunsẹ̣bhạ has the structure of Form 24. An example is given in Verse 67 with its translation in Verse 68. The last word of the second line rhymes with the last one of the third, the third's with the fourth's and so on.

Form 24 *Klaunsẹ̣bhạ's structure*

○	○	○	○	○	○	$○_1$		$○_{(1)}$	$○_{(1)}$	$○_{(1)}$	$○_{(1)}$	$○_{(1)}$	○	$○_2$
○	○	○	○	○	○	$○_2$		$○_{(2)}$	$○_{(2)}$	$○_{(2)}$	$○_{(2)}$	$○_{(2)}$	○	$○_3$

Verse 67 *Klaunsẹ̣bhạ's example*

Ḅ.Kh.S. Jiangmhăị pai Nagaursàvarrg,
truṣcịn sạràban khao mị bạu.
Fairyland Department Store
dị chan ǵoen rạu, ǵụ Furniture Fair blạng.
Cẹ̀ hàị tǫ́a ǵụ gon Cịn lèn kạyàkarrm.
Rāi diamdạn khao naṃ thueng yang lek.
Ǵụ tặ̀e klai mài rū̧ vạ̀ pen dek.
Paṇ sẹk bra-ẹ̀k nāuï jùe Yèjié.

Verse 68 *Translation of Klaunsẹ̀bhạ's example*

Ḅ.Kh.S. from Jiangmhăị to Nagaursàvarrg where they have many and various things during the Chinese New Year.
At Fairyland Department Store where I look at a Furniture Fair waiting,
a kind Chinese lady gives me a ticket for the performance of a troupe from China, who perform exceedingly well despite their size.
From the distance you never know that they are still children. The leading performer who performs exceedingly well is called Yèjié.

Klaun Ǵauksràuï has the Form 25 structure. An example for this is Verse 68 together with its translation Verse 68.

Form 25 *Klaun Ǵauksràuï's structure*

				o_1			$o_{(1)}$	$o_{(1)}$	$o_{(1)}$	$o_{(1)}$	o	o	o_2
o	o	o	o	o	o	o_2	$o_{(2)}$	$o_{(2)}$	$o_{(2)}$	$o_{(2)}$	o	o	o_3
o	o	o	o	o	o	o_4	$o_{(4)}$	$o_{(4)}$	$o_{(4)}$	$o_{(4)}$	o	o	o_3
o	o	o	o	o	o	o_3	$o_{(3)}$	$o_{(3)}$	$o_{(3)}$	$o_{(3)}$	o	o	o_5

Verse 69 *Klaun Ǵauksràuï's example*

Sòm ǫ́ey sòmtaṃ,
kaḅ nāṃgaṃ khaung cào ca priaḅ rhụe.
Kạryuddh cào lāṃ, zāṃ fhuekprụe.
Prìaö, vhạn, gem rhụe ca priaḅ koen.
Cào rak khạ̀ khạ̀ rū̧ lae rak tauḅ.
Tặ̆ng gon jauḅ boḅ kan mài khaǵkhoen.
Pai Hungary klaḅ cào moen.
Man joeñ ròam hạu cào bạu rao.

Verse 70 *Translation of Klaun Ǵauksràuï's example*

The papaya salad can never be compared with your words.
You who fight well and keep up with good practices, to whom saltish-, sour- or sweetness can never be compared.
I love you and I know you love me. Nothing is wrong with us lovers meeting each other.

When I returned from Hungary you kept your distance. He asked you for your hand and so you no longer want me.

Another example for Klaun Ɗauksràuï is given in Verse 71 together with its translation in Verse 72.

Verse 71 *Another example of Klaun Ɗauksràuï*

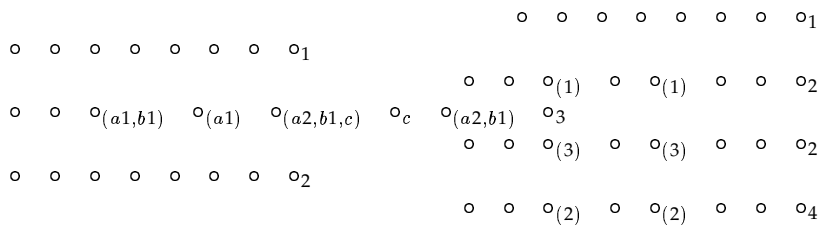
Rahok jaukjāṃ,	bìangblāṃ kạrrian dị̀ biar daṃ.
Dìpṛuekṣạ mhăị̀ man caịdaṃ,	gon rayaṃ grai nhạu bậu man.
Ɗụ́ ɗú daṃ ɗài mậetặe khậ	gù dậ dậu Saq.mon gon khảyan.
Daṃ ɗài yìang nī̀ kàụ̀ bạukan.	Sak van karrm gong tạm dan ẹng.

Verse 72 *Translation of the second example of Klaun Ɗauksràuï*

Suffer in the study in which I have tried so hard.
The new supervisor who is unkind, I wonder who it was that gave him his life.
Why, he can do this even to me who is no less hard working than the ever-diligent Sạmon.
If he could do this there is no hope left except that one day karma shall come home to roost with a vengeance on him.

Klaunblẹngyạö's structure is shown in Form 26. An example of it is Verse 73 the translation of which is Verse 74.

Form 26 *Klaunblẹngyạö's structure*



Verse 73 *Klaunblẹngyạö's example*

Khạ̀ mi ḅang-ạc kìaöbạ rạsị.
Tặ̆e ca pen, ca tạï rậï rhụe ḍị
ca dạḅdạm ḍụ zị pen rai pai.
Cào sụng nak śakḍ́xiśrị lụklhạn cậö.
dāng, soaï, sạö, sọbhạ hạ priaḅ ḍài.
Ca tok mhaun naun sŭa kan yặ̆ng rai.
Khạ̀ man grai khạ̀ tàung rū ciam tọa.
Khạ̀ nān khlao, ḅao pañyạ dạng rak.
Rāi prasoḅkạrṇa nak rùang pen phọa.
Gậe yin siang cào mạ khạ̀ kàụ kloa.
līn man cọ̀a tạ mi soḅ lhoḅ tạ oeï.

Verse 74 *Translation of Klaunblẹngyạö's example*

I am not worthy enough to ask for your love,
but whether live or dead I shall but try.
You are high in lineage, young and unsurpassably beautiful.
How could we live together, I know who and where I am.
I am an imbecile in the matter of love, with no experiences in being a husband.
I despair whenever I see you approach, my tongue and my eyes alike know not what to do.

Klaun Niraś is te same as Klaunblẹng (Form 26), but invariably begins with 'Niraś', ends with 'oeï' and talks about the loneliness of the poet when he travels far away from home. This type of poem is usually named after the place of destination, the poet's name, or the name of its leading character or its theme. The name *Niraś* was coined up during the Ratȧnȧkọsindṙa era. In Ayudhȧyạ time it is simply called *Glọng*. An example is shown in Verse 75 which is translated into Verse 76.

Verse 75 *Klaun Niraś's example, 'Niraś Margate'*

Niraś Margate rahec rẹ̀ràun,
Pen mhĭnmhaun rāi dị̀ zuk họa naun.
Tặ̆e ạvaurṇa muang Man. mi cạk lạ.
Tiḍ́ dalẹ mị jạïhạḍ́ kaḅ nhàphạ
Thomas Barber tàng tặ̆ekă̆un mạ
dị̀ ạḅnāṃ dalẹ daṃ kạr gā̧.
Klụa duc yạ rakṣạ duk rọgbhaï..

1736 khao mạtàng dịṇì
yang mài mị gù̀ khặ̆eng khao yŭ́ ɗài.
Tặ̆e gon daṃ tạm bạeb́ ɗọy reö vai.
Ɗíaö nī̀ dị̀ nháiï kàụ mị kan.
Kent nī̀ dị̀ dặ̆e ɗạen *fish & chips*.
Kab́ gon jaub́ kin crisps cueng ɗị̀ lhạ̈ï.
Rặ̀n ạhạr khaung gon Daiï kàụ cọe mị.
Chan zū̆e chips kab́ Saithe fillet paund́ ɗiaö.
Mị rặ̀n khạek Asia yŭ́ rặ̀n nhŭeng
tao fai luk dòam cueng riak ɗab́bloeng.
Boak mạ thueng chị́ɗ nāṃ khà̀ökhaung kracoeng.
Hạk pen joeng phà̀ piak glum fai ɗab́ ɗị̀.
Ɗạen thạeb́ nī̀ Thanet District Council.
Nok yụen sù̀ lom lhab́ bọn hạd́drạï ɗài.
Bùeng bặ̈ï hà̀ mọng mụeɗ́ lāeö, man yangngai.
Scotland gàṃ zāṃ rặ̈ï bặ̈ï sī̀ mọng.
Promenade nī̀ Blackpool glặ̈ï,
tặ̆e mài rặ̈ï dào dàonān yặ̀ gràn khảyạeng.
Dị̀ trongkhà̀m mị *sex shop* khaung khạï bạeng.
Takiang *sturgeon* riang rạï tặ̆eng dạngɗoen oeï.

Verse 76 *Klaun Niraś's example's translation, 'Margate pilgrimage'*

I come to Margate when life is no easy tasks,
being out of house and home but an attachment to Manchester makes me remain here.
It lies on the seaside where there is a cliff. Thomas Barber built
a commercial sea water bath here, when all with ails came and dip themselves in the brine
back in 1736. His was the first ever such bath.
But other people soon followed his footsteps and now there are seaside baths everywhere.
Kent is truly the land of Fish & Chips. So for those who like eating things like crisps it is an ideal place.
There are also Thai restaurants. For only one sterling pound I buy Saithe and Chips.
A restaurant owned by a Muslim Asian has a stove all on fire. They called the fire brigade
who came with the hoses and scattered everything. If they had only known how a wet blanket on a stove that catches fire could put it off.
The area here is under Thanet District Council. Birds stand sleeping on the windy beach.
It is only five o'clock in the afternoon but already dark. In Scotland at this time it even becomes dark by four o'clock.

The promenade here is similar to the one in Blackpool but not as bad.
Opposite is a sex shop that sells dear things.
Sturgeon lamps line the footpath along the promenade.

Margate is in Kent, on the east coast of England. 'Paunḱ' is how the sterling is called in Thai.

Blẹngchăuï has the structure of Form 27. It is normally a word-duelling between a man and a woman both of whom usually have their group of chorus. The last word of all lines rhyme with one another. An example is the *Ọḱ to Sir Charles Grove Hall* in Verse 77 the English translation of which is Verse 78, *Sir Charles Grove's complaints mine*.

Form 27 *Blẹngchăuï's structure*

○	○	○	○	○	○	○$_1$		○	○	○	○$_{(1)}$	○$_{(1)}$	○	○$_2$
○	○	○	○	○	○	○$_3$		○	○	○	○$_{(3)}$	○$_{(3)}$	○	○$_2$

Verse 77 *Blẹngchăuï's example, Ọḱ to Sir Charles Grove Hall*

Sir Charles Grove nān srạng mhăị
tặe mi dan rai poeḱ hàị yŭjāị.
Būen rhụe *lift* kàụ yang mài mị,
laung giḱ ḍụ zị tàung khùen kraḍai.
Rob rian Quantum yŭ mạ kăun.
Khạ khào mạ taun kăun Apasia yāï.
Dặï suḱ Ashafaraq thueng mạ,
tọa tọ ḍụ zạ, mạ kaḅ fạen mhuan jạï.

'Khàuy ḍoen thảnon thụk gon lhauk,
ạng *computer* pauklauk ngoen pai.
Khàuy ca bạ barrg boak khàuy
caṃnoan mi nāuï tăuï tị man ḍọy vai,
tặe mài rū ca pai tạm hạ ài boak trạm ḍài dịnhai.
Taṃroac nạca rū kậu mài rū
khậuy laung thạm ḍụ lāeö mặe man pen grai.'

Mị pañhạ nāuïniḱ nhị hạ yạ
ḍíaö nī sẹb kañjạ dạ mi krẹng grai.
Ca bạ khạ sụḅ mhuan Íng phù mài rū cring gậniyom Daiï.
Bạu mài sụḅ mài zūe hài kàụ khŏm,
mitrảbhạb mhuan lom baḍ lụem lauï pai.
Mi yạk yùng khạ bảyạyạm
thueng tàung pen gvạm bùa lhịklī nhị klai.

Verse 78 *Translation of the Ọḱ to Sir Charles Grove Hall, 'Sir Charles Grove's complaints mine'*

Sir Charles Grove is still being built, but it is already open for rent.
Neither the quad nor the lifts are there, only think how we have to climb up the stairs.
Rob who studies Quantum moved in first. I came after him but before Apasia.
The last person to move in was the big Ashafaraq who comes with his girlfriend who looks like a man.

'I walked the street and was swindled. They took all my money but never gave me the promised computer.
With all my friends I am going to follow and beat them up,
but for the fact that we do not know where to find them.
The police should know this. But I have already asked them and they said they had no clues who these rogues are.'

Faced with this small problem he turns to drug. Now smoking weeds he cares for no one.
He wants me to try the marijuana like Íng did, who do not really know the Thai values.
When I neither smoke nor buy him these he begins to bully. Friendship forgotten, blown away by the wind.
Not wanting to have more troubles I try what I can – would have gone to court if needs be – to move as far away from this place.

Blẹng Rụa has the structure of Form 28, together with an example and its translation in Verse 79 and Verse 80 respectively.

Form 28 *Blẹng Rụa's structure*

o o o o o o o_1	o o o o o_1 o o_2
o o o o o o o_3	o o o o o_3 o o_2
o o o o o o o_4	o o o o o_4 o o_2
o o o o o o o_2	o o o o o_2 o o

Verse 79 *Blẹng Rụa's example*

Pen bậ̀n rao Grosvenor AD.
lhạ̀ï gon lhạ̀ï jạ̀ti mị lhạklhạ̀ï.
Dimitris Greek, sŏan Dirk nān
mạ cạk Germany, Jian jạ̀ï
cạk Cịn, Lihua kàụ jènkan.
Yili cạk Taiwan, Cloe, Kai
lae Kai cạk muang Cịn, kaḅ nạ̀ï
Chris bùan yoe nān cạk Malaysia mạ.

Verse 80 *Translation of Blẹng Rụa's example*

AD, Grosvenor is our home, we come from different nations.

Dimitris is from Greece, Dirk from Germany, Jian a boy
from China and so is Lihua. Yili is from Taiwan, Cloe, Kai
and Kai from China. Then there is Chris together with his friends
all of whom come from Malaysia.

Blẹngproḅkăi has the structure of Form 29. An example is given in Verse 81, and then its translation in Verse 82.

Form 29 *Blẹngproḅkăi's structure*

(chorus) chặ – chặ – chặ – chặ jachặ ḥāi (ào)
(song) o o o o o o o o_1 o o o o o_1 o o_2
o o o o o o o_3 o o o o o_3 o o_2
o o o o o o o_4 o o o o o_4 o o_2
o o o o o o o_2 o o o o o_2 o o

Verse 81 *Blẹngproḅkăi's example*

Azis ḅạk nhà mạ tặe klai
Nid́nhăuï pañhạ rùang bhạṣạ.
Khảyan rian con srecsarrb saub,
Yŭü klaḅ pradẹ́ś coancian.
sŭ Manchester d́ài khào rian.
Mi goeï daṃngạn mạ tặe biar.
citcaị ḅăù mi jauḅ rọ̀em bīan.
Pai lāeö klaḅ mạ rian jèn d́oem.

Verse 82 *Translation of Blẹngproḅkăi's example*

Azis comes this far to Manchester to study.
He has some language problem, has never worked before, but is trying hard.
Having diligently finished his course-works and exams something starts to go wrong in his mind.
One day he suddenly returns to his country, then comes back again to finish his study.

Blẹng Jạ̈ràì or *Raḅaṃ Jạ̈ràì* has Form 30 as its structure. The last word of all the lines in the same stanza rhyme with each other. An example is given in Verse 83 together with its translation in Verse 84.

Form 30 *Blẹng Jạ̈ràì's structure*

o o o o o o_1 o o o o_1 o o_2
o o o o o o_3 o o o o_3 o o_2

Verse 83 *Blẹng Jạ̈ràì's example*

Bibidhảbhaṇḍa dị̀ mhăị
Mị hạugauï khùen yụen d́ụ,
Lowry Centre yŭ tavan-auk.
Khậng naị mị pụenphạ nhậmāi,
daṃ khảnạd́ yhăị mảhọlạr.
dị̀ bū̧en mị rụ d́ụ phặ̀n.
Ḅạeḅ mhăị tặe ḅauk glặ̈ï Victorian.
pravati songgrạm hàị boḅbạn.

Verse 84 *Translation of the Blẹng Jạ̈ràì's example*

The new museum is built very big.

There is a tower where one can climb up, the floor of which has holes you can see through.
To the east is the Lowry Centre, built in modern style but they say it looks like a Victorian building.
Inside the museum there are weapons and guns on display and war histories to see.

Blẹng Jạönạ has the structure of Form 31. An example is given in Verse 85 with its translation in Verse 86.

Form 31 *Blẹng Jạönạ's structure*

o o o o o o o o_1 o o o o_1 o o o o_2
o o o o o o o o_3 o o o o_3 o o o o_2
o o o o o o o o_4 o o o o_4 o o o o_2
o o o o o o_2 o o o o

Verse 85 *Blẹng Jạönạ's example*

Commonwealth Games, cad́ naị pị nī̀ Manchester d́ị nà jom.
Srạ̀ng sànạmkịlạ khùen mạ mhăị, srec lāeö yok hàị làmạgom.
Manchester City Football Club temcaị mauḅ raḅ ṛued́ị som.
Dạngd́oen liaḅ glaung rùenromẏa pai thueng Rochdale.

Verse 86 *Translation of Blẹng Jạöạ's example*

The Commonwealth Games this year are held in the becoming Manchester.
A new sport stadium is built which is then given to the Manchester Cith Football Club, who are very lucky indeed.
Footpaths along the canals invites one all the way to Rochdale.

Blẹng Hặennạg is used in the ordaining ceremony before a man becomes a monk. Its style of singing and chorus is different, but otherwise it is the same as Blẹng Jạönạ.

Blẹng Kĭawkhậw has the structure in Form 32, an example in Verse 87 the translation of which is in Verse 88.

Form 32 *Blẹng Kĭawkhậw's structure*

o o o o o o_1 o o o o_1 o o_2
o o o o o o_3 o o o o_3 o o_2
o o o o o o_4 o o o o_4 o o_2
o o o o o o_2 o o o o_2 o o

Verse 87 *Blẹng Kĭaökhậö's example*

Ḍoen yàṃ con dòa muang Man. roth *bus* lọ́ làen bạ pai.
Muang nī klaḅ gụen mạ ḍị CCTV jòay vāi.
Mersey Valley dauḱ yạ̈ khàṃ dāng kau kàö màncaị.
Bolton mị tàlạ́ yhāi. Phù̀ gon khvakkvăi khạ̈ zū̧e.

Verse 88 *Translation of Blẹng Kĭaökhàö's example*

I go by bus to places and walk all over Manchester.
The city has recovered its former health by the help of the CCTV's.
The Mersey Valley stretches a long way, perhaps crossing over the Island.
Bolton has a large market with many people buying and selling.

Blẹng Biṣṭhạn or *Blẹng Adhiṣṭhạn*, Form 33, is sung during the Thai New Year festival in April by lovers. The example given in Verse 89, however, is not written in this usual theme. It is translated in Verse 90.

Form 33 *Blẹng Biṣṭhạn's structure*

o o o o_1 o o o_1 o o o_2
o o o o_3 o o o_3 o o o_2
o o o o_4 o o o_4 o o o_2
o o o o_2 o o o_2 o o o

Verse 89 *Blẹng Biṣṭhạn's example*

Ca srạ̀ng daṃmai tuek rạm yhăiï pạn nān?
Srạ̀ng brau gvạmḍị khaung Lowry jịb mi sàn.
Utsạhȧkarrm yug nān naṃ, taun duk van
vạ́ rụḅ nāṃman. Brau chanān rū̧cak rao.

Verse 90 *Translation of Blẹng Biṣṭhạn's example*

What do we build such a big building for?
We build it because the goodness of Lowry who had led a long life.
The industries were in the forefront during that period when he everyday
drew pictures in oil. For this we know him.

Blẹng Gọrạj or *Blẹng Tavan-auk*, Form 34, is illustrated in the example of Verse 91 which is translated in Verse 92.

Form 34 *Blẹng Gọrạj's structure*

o o o o o_1 o o o_1 o o_2
o o o o o_2 o o o o o_3
o o o o o_4 o o o_4 o $o_3 - o$

Verse 91 *Blẹng Gọrạj' example*

Llandudno, *bravo*! brau ḓị khọ rāi koen.
The Great Ormes jūajoeñ duk phù duk bẹ́ś vaï.
Saung sạm jòamọng gong hạk ḓoen trong dị jāi – ḓoen.

Verse 92 *Translation of Blẹng Gọrạj's example*

Bravo to Llandudno! for it is a great place which could hardly find an equal.
The Great Ormes invites everyone regardless of their sex or age.
It takes perhaps two or three hours provided that you follow the path.

Blẹng Raṃöịzạeö's structure is Form 35. The example and its translation is respectively Verse 93 and Verse 94.

Form 35 *Blẹng Raṃ-ịzạeö's structure*

o o o o o o o_1 o o o o_1 o o o_2
o o o o o o o_3 o o o o_3 o o o_2
o o o o o o o_4 o o o o_4 o o o_2
o o o o_2 o o o o

Verse 93 *Blẹng Raṃ-ịzạeö's example*

Khà mạ prasoḅ boḅ nạngfạ̄ bạ dìaö bạrạ ka bongbrai.
Conwy, Llandudno naṃ sŭ, dìaö lèn ḓoen ḓụ naị muang. Pai
York lae muang koeḋ Shakespeare kàụ fhạk kan mạ khạu dịnàng vāi.
Ca pai dị nhai kàụ boḅ Aoife.

Verse 94 *Translation of Blẹng Raṃ-ịzạeö's example*

I have met a fairy who takes me to towns and woods.
She takes us to Conwy and Llandudno to have a look at the towns.
When we go to York and to the hometown of Shakespeare, we ask some of us to reserve the seats.
Wherever we go we meet Aoife.

Blẹnglikẹ has the structure of Form 36, an example given in Verse 95 and translated in Verse 96.

Form 36 *Blẹnglikẹ's structure*

o o o o o o o_1 o o o o_1 o o o_2
o o o o o o o_3 o o o o_3 o o o_2
o o o o o o o_4 o o o o_4 o o o_2

Verse 95 *Blẹnglikẹ's example*

St. Gabriel dịbak nhàrāun dịtàng kạrcaur pai pặ̆khao.
Dìaö kaḅ klŭm nakrian bhạṣạ lāeö kàụ dìaö mạ Kinderscout.

Verse 96 *Blẹnglikẹ's example*

St. Gabriel is my abiding place in summer and a starting point for excursions to the forests.
I travel with students of the language classes and then come to Kinderscout.

Blẹnglaṃtaǵ has the structure of Form 37, and an example Verse 97 with its translation Verse 98. *Nụ̄arāung* is the song while *sràuï* the chorus.

Form 37 *Blẹnglaṃtaǵ's structure*

o o o o_1 o o_1 o o_2
o o o o_2 o o_2 o o

Verse 97 *Blẹnglaṃtaǵ's example*

(sràuï) Mạ yạ̀ng ǵoenpai ǵoenmạ. Bhụphạ sọbhạ kae pặ̆ rāung bậe.
(nụ̄arāung) Kinderscout ǵoen jậ con bặ̆ï
pen vong àum zậï loeï bặ̆ï tok yen.
Sŭ̆ Hayfield cạk mi mạk muang Man.
Roth *bus* kàụ sạen saǵoak lọǵlạ̀en.
Peak District mị sàthạn dì dharrmàjạti
ǵuc dẹvạ vạǵ. Ạkạś soǵsai.

Verse 98 *Translation of Blẹnglaṃtaǵ's example*

(Chorus) Come and walk here and there on the marvellous mountains with sheep bleating.

(Song) I walk the Kinderscout from morn til afternoon
in counter-clockwise circle pass the afternoon into evening.

I come to Hayfield from no less place than Manchester.
The bus runs so conveniently.

Peak District has such Nature
like god's creation. The air is fresh.

Blẹnglhặ̆edẹśn̲a or *Klaundẹśn̲a* has the structure of Form 38 and the example is given with its translation in Verse 99 and 100 respectively.

Form 38 *Blẹnglhặ̆edẹśn̲a's structure*

o o o o_1 o o_1 o o_2
o o o o_2 o o o o_3
o o o o_4 o o_4 o o_3
o o o o_3 o o o o

Verse 99 *Blẹnglhặ̆dẹśn̲a's example*

Cạk Hayfield mị ặng dìkeḅnāṃ.
Mi lọ̀ng mi lāṃ khao naṃ mạ nạn,
ramblers ́dài siddhi, duk diś jù̀enḅạn,
sànuk sànạn ́doen ́dài dọ̀apai.

Verse 100 *Translation of Bleṇglhĕ̆deśn̲a's example*

From Hayfield there is a reservoir.
A pioneer with no contenders they long lead the way,
ramblers the world over have got the rights
to roam with pleasure.

Bleṇgkhạudạn's structure is shown in Form 39. An example is given in Verse 101 with its translation in Verse 102.

Form 39 *Bleṇgkhạudạn's structure*

o o o o o o_1 o o o o_1 o o_2
o o o o o o_3 o o o o_3 o o_2
o o o o o o_4 o o o o_4 o o_2
o o o o o o_2 o o o o o o

Verse 101 *Bleṇgkhạudạn's example*

Khao mị pradōang lāeömạ, ca mọa rạujặ̄ yŭ yai.
Ḅaḱ ́díaö nī̱ hạk ca ́doen dị̀ nhai kàụ joeñ dàung pai.
Kinderscout nān pen vong ́doen àum hen liḅ klai.
́doen zặ̈ïkhvạ ca dạngnhai cạk Hayfield ́dài jè̱nkan.

Verse 102 *Translation of Bleṇgkhạudạn's example*

They have already protested, what do we wait for?
Nowadays we may roam wherever we want.
Kinderscout is a long circular path
which can be traversed both clockwise and counter-clockwise
from Hayfield.

Kạb̲ya is similar to Chanḍa. Simply speaking, it is the latter with neither the Gȧru nor Lȧhu. Its overall structure as well as the rhyming pattern are similar to Chanḍa, and there can be a mixture between Chanḍa and Kạbẏa. There are five types of Kạbẏa, namely Kạbẏa Yạnị, Kạbẏa Chȧḅang, Kạbẏa Suṛanggȧnạng, Kạbẏa Hặ̆ugloṇg and Kạbẏa Khaḅmāihặ̆ugloṇg.

Kạb̲yayạnị 11 has the structure shown in Form 40, an example in Verse 103 and the translation of it Verse 104.

Form 40 *Kạb̲yayạnị 11's structure*

o o o o o_1	o o o_1 o o o_2
o o o o o_2	o o o o o o_3
o o o o o_4	o o o_4 o o o_3
o o o o o_3	o o o o o o_5

Verse 103 *Example of Kạbyayạnị 11*

Ḍoen pai naị muang Man.	glaung ḍụ sạen sa-ạḍ tạ.
Raṭhàbạl Blair naṃ nhà	daṃ sanggayànạ muang.
Sànạm Man. City	srạ̀ng soaï ḍị mài sìn pluang.
Ḍụ pai mhuan zì fuang	tiḍ yŭ bọn ṭhạn *spring*.

Verse 104 *Translation of the Kạbyayạnị 11's example*

Walking in Manchester the canals are all clean.
Blair's government leads overhauling this city.
The Manchester City Stadium is beautifully made without excessive cost.
It looks like spokes sticking up on top of a spring.

Kạbya Chạ̲bang 16 has the structure of Form 41. Verse 105 is given as an example which is translated in Verse 106.

Form 41 *Kạbya Chạ̲bang 16's structure*

o o o o o o_1	o o o o_1
o o o o o o_2	
o o o o o o_2	o o o o_2
o o o o o o_3	

Verse 105 *Kạbya Chạ̲bang 16's example*

Ặunyọn mijài ặun-ạe.	Graiklạ̀ rangkạe
gong ca bàïbậe kặe karrm.	
Khaeng rạeng yặ̀ kraḍàng caṃ.	Sĭngḍaị ca daṃ
mị phù bidakṣa joeḍjụ.	

Verse 106 *Kạbya Chạ̲bang 16's example's translation*

Gentle but no weaklings. Who dares bully
his own deeds shall come home to roost.
Strong but cultured, never forget. Then whatever you do
shall lack neither support nor protection.

Kạbya Surạngga̲nạngga 28 has the structure of Form 42. An example is given in Verse 107 which is translated into Verse 108.

Form 42 *Kạbya Surạngga̲nạngga's structure*

				o	o	o	o_1
o	o	o	o_1	o	o	o	o_2
o	o	o	o	o	o	o	o_2
o	o	o	o_2	o	o	o	o_3
				o	o	o	o_4
o	o	o	o_4	o	o	o	o_3
o	o	o	o	o	o	o	o_3
o	o	o	o_3	o	o	o	o_5

Verse 107 *Kạbya Suraṇggaṇaṇngga's example*

	Sàvasd́ị̀ mị jaï
phù yŭ naị vaï	daṃ ngạr daṃ kạr.
D́aṃ toedz. srạ̀ngsarrġa,	śuekṣạ khian ặn,
daṃ kạr daṃ ngạn	sĭng dì̀ mị caị.
	Dạng lōng dạng lad́
mak bạ lhong blad́	bạ boḅ bẹṣbhaï.
Kaurp gvạm chàlạd́	kaḅ vijạ d́ài,
karrm sà-ạd́ saị	mị guṇàdharrm.

Verse 108 *Kạbya Suraṇggaṇaṇngga's example's translation*

All the best
to all who are in the working age.
Do create, study,
and work on things that you love.
Shortcuts
usually lead astray and are riddled with danger.
Wisdom, together with knowledge,
makes virtue and morals.

Kạbya Suraṇggaṇaṇng 32 has the structure of Form 43. An example is given in Verse 109 which is translated into Verse 110.

Form 43 *Kạbya Suraṇggaṇaṇng 32's structure*

o	o	o	o_1	o	o	o	o_1
o	o	o	o_1	o	o	o	o_2
o	o	o	o	o	o	o	o_2
o	o	o	o_2	o	o	o	o_3

Verse 109 *Kạbya Suraṇggaṇaṇng 32's example*

Raḅ rak bị̀ nhăuï.	Ḱíaödiaö proḍ́ gauï.
Yặ ḱ̆an caị̀ nāuï,	ca tặeng ḱọy vai.
Saung rao rak kan	maḍ́màn ṛuedaï,
yặ ḱ̆an pan caị̀	hàị̀ kaḅ gon ŭ̈en.
Siḅ nīü bànom	khạuhàị̀ ḱài som
sŭ̈ gù giang nạng.	Khạu rak vhạn jù̈en,
duk bẹ̀lạ nạdị̀	mi khomkhŭ̈en.
Daṃ pạn ca klụen–	kin pạn nān lạe.

Verse 110 *Translation of the Kạby̆a Suraṇggaṇạng 32's example*

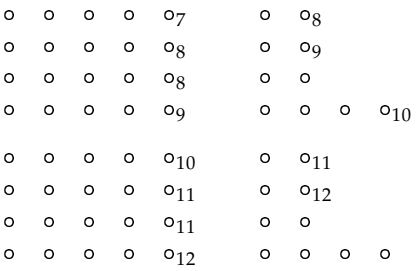
Please accept my love and wait but a little.
Do not forsake me, for we shall soon marry.
We two love each other,
please love no other man.
I pray that I will be able to
live together with her, that our love shall remain sweet
always, never dies
never fades away.

Kạby̆ahặ̆ugloṇg is a poem written in Kạby̆a Yạnị̀ and Gloṇg 4 Subhạb. There are three different types the first one of which begins with one stanza of Kạby̆a and then alternate between Kạby̆a and Gloṇg throughout, one stanza each at a time. The second type of Kạby̆ahặ̆ugloṇg is the same as the first one, except that it starts with Gloṇg instead of Kạby̆a. The third type begins with one stanza of Gloṇg and then followed by Kạby̆a for as long as one wishes. It is normally called *Kạby̆a Hĕ̆ṛụa* and is predominantly used in the royal boat procession.

Kạby̆a Khaḅmāihặ̆ugloṇg has the structure as shown in Form 44. An example is given in Verse 111 which is then translated into Verse 112.

Form 44 *Kạby̆a Khaḅmāihặ̆ugloṇg's structure*

o o o o_1	o o o o_1	o o o o_2
o o o o_3	o o o o_3	o o o o_2
o o o o_2	o o o o_2	o o o o_4
o o o o_5	o o o o_5	o o o o_4
o o o o_6	o o o o_6	o o o o_4
o o o o_4	o o o o_4	o o o o_7



Verse 111 *Kạbya Khaḅmāihặ̆ugḷọng's example, 'Aviemore'*

Chan mạ gond́iaö ca pai d́oen dìaö dị̀ Aviemore.
Roth cạk muang Man. sṳ̆ Glasgow lạ̀en lāeö tàung yụen rạu
roth ịk gan tặ̆u. Thạ̀ nàng bloen kàụ long roth koen pạ̀ï.

Nàng loeï mài hen brau muang lek pen. Inverness pai
thueng cueng klaḅ mạ, yặ̄un gụen mạ hạ Aviemore mhặ̆i.
Dị̀ nī pặ̄māi ud́om, d́oen d́ài jom daḷẹsạḅ

Dạng d́oen nān daud́ rạḅ khao rạï,
ạ̀um pen vong klom mhạï sȧngoḅ siang.
Grùangḅin roḅ phặ̆n krạï fhuek ḅin.
Pai jing nāṃman biang hạ̀siḅ raṭh zāum.

Saung daḷẹ sạḅ ạ̀um lod́līaö.
Fhặ̆ng mị nhaung chae jiaö d́oen d́ài.
D́ong bụej plàung yạ̈ö riaö mhuan ạ̀u.
Dị̀ nāuï gon d́oen zrāi taunnị̄ nhạ̀nhạ̈ö.

Verse 112 *Kạbya Khaḅmāihặ̆ugḷọng's example's translation, 'Aviemore'*

I come alone to Aviemore.
The coach goes from Manchester to Glasgow, then I stand waiting
for another coach on which one can easily miss one's stop if one does not know where to get off.
I miss my stop because it is so small a town. So I find myself in Inverness
first, then come back again to Aviemore.
Here the forests are lush. One can walk around the lakes.
The paths are on flat ground, with hills on both sides.
The path I walk is circular. I expect a quietude
but military aircrafts pass by on their practice
for the war whereby all the Fifty States want to get hold of the oil.
The path goes around along the banks of two lakes
where there are swamps. You walk
through tall water plants that look like reeds.
I meet very few people on my way, this being winter.

Chanda has the origin in Pali and Sanskrit literatures. In Pali the *Gambhira Vuttoday* has 108 different types. Old Thai literatures we normally find only six types, namely Indaravijiar chanda, Toṭaka chanda, Vasantaḍilok chanda, Maliniṃ chanda, Saddulavikaḍiḷit chanda and Saddhara chanda. The 25 types mentioned in the following are divided into ten groups labelled by the number of words they contain. These are Chanda 8, 11, 12, 14, 15, 16, 18, 19, 20 and 21. In this type of poem the number of words must be followed to the letter. The last word of each stanza rhymes with either the the last word of the second line in the following stanza when there are four lines to each stanza, or with the last word of the first line of the same when each stanza contains only two lines.

Citrapadaṭchanda 8 has the structure of Form 45. The last word of each stanza rhymes with the last word of the second line of the next stanza. An example is given in Verse 113 with its translation in Verse 114.

Form 45 *Citrapadaṭchanda 8's structure*

○	●	●	$○_1$	●	●	$○_1$	$○_2$
○	●	●	$○_2$	●	●	○	$○_3$
○	●	●	$○_4$	●	●	$○_4$	$○_3$
○	●	●	$○_3$	●	●	○	$○_5$

Verse 113 *Citrapadaṭchanda 8's example*

(8) Ọ̀ vipayọg ura śọkja,
nāum śirasạ ca bayạyạm.
Ok ca sảlod́, ura mhod́ ngạm,
uttảri thạm mi ravang bhaï.

Verse 114 *Citrapadaṭchanda 8's example's structure*

What sadness! My breasts are all woeful.
I shall humbly try.
My heart is sad, my breasts have lost their beauty.
I should not have asked the question for then my destruction is sealed.

Vijjumaḷa Chanda 8 has the structure of Form 46. An example is given in Verse 115 with the translation in Verse 116.

Form 46 *Vijjumaḷa Chanda's structure*

○	○	○	$○_1$	○	$○_1$	○	$○_2$
○	○	○	$○_2$	○	○	○	$○_3$
○	○	○	$○_4$	○	$○_4$	○	$○_3$
○	○	○	$○_3$	○	○	○	$○_5$

Verse 115 *Vijjumaḷa Chanda's example*

(8) Raṃ rạ̀ï mạ̀emāi klạ̀ḅvhài ḅanggom,
soam monggol som bḛ́ś ạ̀jạ̀naiy.
Suraṛ yặ tae, khàungvae saḅai
kằun saṃ gụen naị bḛlạ ngạnmị.

Verse 116 *Translation of Vijjumạ̀lạ Chanda's example*

The Ritualtanz and the Major Moves I do them all with respect
wearing the temple-loop *monggol* like a man.
No alcohol, no touching women
three days before the day of a performance.

Maṇavakachanda 8 has the structure of Form 47. An example is given in Verse 117 and translated in 118.

Form 47 *Maṇavakachanda 8's structure*

○	●	●	○$_1$		○$_1$	●	●	○$_2$
○	●	●	○$_2$		○	●	●	○$_3$
○	●	●	○$_4$		○$_4$	●	●	○$_3$
○	●	●	○$_3$		○	●	●	○$_5$

Verse 117 *Maṇavakachanda 8's example*

(8) Cọe vàṇibok tok ràka-aṃ
yang mi la daṃ tặ̆e sucàrit.
Dāng kiriyạ, vạ̀da, likhit
khạ́d diṭhi càrit. Pen padumạ.

Verse 118 *Maṇavakachanda 8's example's translation*

There is a nomad man whose life is very hard
but still remains honest.
His manner, speech and writing
are objective. He is the Lotus.

Pamaṇikachanda 8 has the structure of Form 48. The example given in Verse 119 is translated into English in Verse 120.

Form 48 *Pamaṇikachanda 8's structure*

●	○	●	○$_1$		●	○$_1$	●	○$_2$
●	○	●	○$_2$		●	○	●	○$_3$
●	○	●	○$_4$		●	○$_4$	●	○$_3$
●	○	●	○$_3$		●	○	●	○$_5$

Verse 119 *Pamaṇikachanda 8's example*

(8) Ca ḱoen ra bongġa si gong mi nhạ̈ö,
dàsụa ca kạ̀ö ravang ṛuedṵ.
Dhà *tent* na poeḱ ha fhon ca blụ
brau trong darụ mi lhạḅ mi caṃ.

Verse 120 *Pamaṇikachanda 8's example's translation*

It may be warm enough to tramp in the forest at this time of the year.
When we scouts go camping, we should watch the season.
If the top seam of the tent is open rain will pour in
for there is a hole there. One never remembers!

Upaṭṭhitạ Chanda 11 has Form 49 as its structure. The last word of a stanza rhymes with the last word of the first line of the next stanza. An example is given in Verse 121 which is translated into English in Verse 122.

Form 49 *Upaṭṭhitạ Chanda's structure*

○ ○ ● ● ○$_1$ ● ● ○$_1$ ● ○ ○$_2$
○ ○ ● ● ○$_2$ ● ● ○ ● ○ ○$_3$

Verse 121 *Upaṭṭhitạ Chanda's example*

Man. - Liv. raya sàn. Sati màn, ca lhaḅnaị.
Nàng pai, jija yai śira tok, ca lhaḅ long.

Verse 122 *Translation of the Upaṭṭhitạ Chanda's example*

The distance between Manchester and Liverpool is short. Take care not to fall asleep driving.
Sitting along I know not why I start to nod like falling asleep.

Another example of Upaṭṭhitạchanḍa is given in Verse 123 and translated into Verse 124.

Verse 123 *Upaṭṭhitạchanda 11's example*

(11) Rạtrị diva brạö raḍa ḍạö brau mị rụ.
Luak *tent* si mi ḍụ, śira poeḎ mi danrai.

Hạ dị coe ka lùm, choechae jùm, sảnuk nạ̀e.
Vạ̀ï yṳ̆ jala dạ̄e, jija tṳ̆en ṇả klạng nāṃ.

Verse 124 *Upaṭṭhitạchanda 11's example's translation*

The sky at night is filled with stars, I can see all of them because there is a hole.
We have picked such a bad tent that the top seam is split open the whole of its length.
The ground we chose was also low where foreboded puddle can easily form.
I was swimming in a river when suddenly I woke up to find myself lying in the water.

When I was young I used to go camping at JiangḎạö which comprised of scout leaders. Having picked the last tent and chosen the last

ground to pitch it on, ours were teased by others as the *star-watchers' tent*. I looked at the star until I slept. Shortly after that it rained and at dawn I dreamt that I was swimming in a pool which gradually became shallower and shallower until it was no longer possible to swim but only to crawl. At that I woke up to find water in my ears and myself cold and shivering.

Indaravijiar Chanda has the structure of Form 50. The last word of every stanza rhymes with the last word of the first line of the following stanza. An example is given in Verse 125 with its translation in Verse 126.

Form 50 *Indaravijiar Chanda's structure*

○ ○ ● ○ ○$_1$ ● ● ○$_1$ ● ○ ○$_2$
○ ○ ● ○ ○$_2$ ● ● ○ ● ○ ○$_3$

Verse 125 *Indaravijiar Chanda's example*

Tavan ca tok ḱin ca la thĭn na Portree.
Klaḅ dạng tặe ḱoem dị, rati lòang ca Glasgow.

Verse 126 *Translation of the Indaravijiar Chanda's example*

The sun is setting when we are about to depart from Portree
to go back the same way that we came. It will be late in the night
by the time we reach Glasgow.

Upẹndaravijiarchanda 11 has the structure of Form 51. An example is given in Verse 127 which is translated into Verse 128.

Form 51 *Upẹndaravijiarchanda 11's structure*

● ○ ● ○ ○$_1$ ● ● ○$_1$ ● ○ ○$_2$
● ○ ● ○ ○$_2$ ● ● ○ ● ○ ○$_3$

Verse 127 *Upẹndaravijiarchanda 11's example*

(11) Viḷạ ca laung rian si mi biar mi saṃrec.
Naenaṃ kàụ sarrbsrec, phi mi daṃ mi naṃ graị.

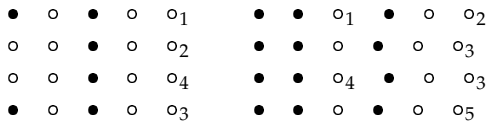
Ṇả varrṇgả́ḍị mị viḷạ ḱị kàụ Shakespeare.
Dhả dàung la caṃ sia khả̀ṇa sauḅ ca tauḅdạen.

Verse 128 *Upẹndaravijiarchanda 11's example's translation*

If you put no heart in you shall never succeed no matter what
you may study.
Knowing this without doing it would not help either.
In literature Shakespeare is interesting.
Learning the words there by heart will pay off when it comes to
the exams.

Upajạtichanda 11 has the structure as shown in Form 52. This is a mixture of Upẹndàràvijiarchanda and Indàràvijiarchanda. The first and the fourth lines are the former while the second and the third the latter. An example is given in Verse 129 which is translated in Verse 130.

Form 52 *Upajạtichanda 11's structure*



Verse 129 *Upajạtichanda 11's example*

(11) Bra Buddhàśạsnạ nà nae vạ ca nibbạn,
rū cạeng viśẹṣṇa jhạṇ kàụ brau ton mi jàị graị.

Gaṃ Sanskrit jaḱ, Bhàgàvatàgịtạ,
'Ca giḱ ca daṃ rai bra kàụ giḱ, kàụ daṃ ẹng'.

Ṇà Bible Christian ḅodà khian si ặn ḱụ,
gaṃ klặu bra Jésus bàra trasàrū ḱị.

'Phùḱaị ca mạ hạ Pitu khạ ca tàung mị
sàti raluek dị ca pa Bậu ka ton ẹng'.

Verse 130 *Upajạtichanda 11's example's translation*

Buddhism says that one reaches nirvana
through himself.
In Sanskrit, Bhagavatgītā says,
'Decide for yourself and do whatever you want to'.
Christian Bible records
the words of Jesus which show that he has become enlightened,
'No one comes to my Father
except through Me†'.

Salinịchanda 11 has the structure in Form 53. An example is given in Verse 131 which is translated into Verse 132.

Form 53 *Salinịchanda 11's structure*



Verse 131 *Salinịchanda 11's example*

† This 'Me' is the reader's me, that is to say, each person who reads these words himself.

(11) Phaḍ́dai săi thọ̆angauk ka brik auk viśęṣṇa ros.
Yaṃ vūnsę̣n kàụ mhoḍ́ brau loak lāeö ja nāṃ yen.
Sòm taṃ nāṃplạ ḍ́ị manạ̣ö mị brau daṃ pen.
Plạrạ̄ nān gong vę̣n, ca taṃ dai mi jài lạ̣ö.
Tòmyaṃ kùng saun pen, mi laṃgeñ brau brikphao.
Khing, khặ, họahaum khào, manạ̣ö, klụa rue sạ̈jụ.

Verse 132 *Sạlinịchanda 11's example's translation*

Phaḍ́dai, having bean sprouts and chilli, tastes excellent.
Vermicelli salad is also gone because the noodles are put under running cold water after they are boiled.
The Papaya Salad has plenty of fish sauce and lemon-juice because I know how to make it.
Rotten fish are excluded, this is Thai style not Lao's.
Tòmyaṃkùng I can easily teach because I use the *brikphao* chilli paste.
Put ginger, galingale, onion, lemon-juice and salt or vinegar.

Ạkha̲yạnikạchanda has the structure of Form 54. An example is shown in Verse 133 which is translated into Verse 134.

Form 54 *Ạkha̲yạnikạchanda's structure*

○ ○ ● ○ ○$_1$ ● ● ○$_1$ ● ○ ○$_2$
○ ○ ● ○ ○$_2$ ● ● ○ ● ○ ○$_3$

Verse 133 *Ạkha̲yạnikạchanda's example*

Daṃ sauḅ si srec sarrb la ca klaḅ vae bạ̀nkoeḍ́.
Ri ặn binic thoeḍ́ rue ca khian niyạ̈ ẹng.

Ngạn kạr vijạ daṃ bặù mi caṃ mi tiḍ́ caị,
pa varrṇgaḍ́ị yai kiriyạ si jụ̀enbạn.

Verse 134 *Ạkha̲yạnikạchanda's example's translation*

Having finished the exams I am going back to visit my hometown.
I must study and discuss other people's works, or else I should write my own novels.
I can remember next to nothing what I have done in the course of my study
but why when I read literature I often feel transported.

Vangsaṭṭha̲chanda 12 has the structure of Form 55. An example is shown in Verse 135 which is translated into Verse 136.

Form 55 *Vangsaṭṭha̲chanda's structure*

● ○ ● ○ ○$_1$ ● ● ○$_1$ ● ○ ● ○$_2$
● ○ ● ○ ○$_2$ ● ● ○ ● ○ ● ○$_3$

Verse 135 *Vangsaṭṭha<u>c</u>handa's example*

(12) Ca nàng ca yạ̀ng ǵoen kàụ mi bloen kra-ak kra-ŏan.
Mi goar ca mạ joan la phla ngạn sảnuk sảnạn.

Chanān vivạ̀ha thoeǵ, ca pa rak mi sŭam mi glạ̈;
chanī̀ jàrạ klạ̈ mi pabạn krasuak krason.

Verse 136 *Translation of the Vangsaṭṭha<u>c</u>handa's example*

Sitting or walking there is no comfort.
You should not have asked me to leave my job to enjoy myself.
This is why I should marry, because then I shall meet with unending love
and when I am old no need to struggle.

Indoangs<u>a</u>chanda 12 has the structure shown in Form 56. An example, Verse 137, is translated into Verse 138.

Form 56 *Indoangs<u>a</u>chanda 12's structure*

○ ○ ● ○ ○$_1$ ● ● ○$_1$ ● ○ ● ○$_2$
○ ○ ● ○ ○$_2$ ● ● ○ ● ○ ● ○$_3$

Verse 137 *Indoangs<u>a</u>chanda 12's example*

Taunyen ca khạǵ saeng. Rảvi ǵaeng khảmuk khảmọa.
mi jā̀ ca mụeǵ dọ̀a ca ri ặn ca daṃ chảnai.

Ǵoen rùay ri līaö phiǵ. Niti tiǵ, 'Mi klàm, mi klạ̈'.
Ǵĭaö ǵoen kàụ ngongngạ̈ nảbhả mụeǵ carit vitok.

Verse 138 *Indoangs<u>a</u>chanda 12's example's translation*

When evening comes there will be no light. The sun is red and it becomes difficult to see.
Soon darkness shall fall on everything, I must decide what to do.
I happened to take a wrong turn in my walk. There was a sign that says, 'No Entry'.
Alone walking in the wood I am at lost and start to worry when the sky becomes dark.

Ṭọtq.<u>a</u>k<u>a</u>chanda 12 has the structure of Form 57. An example written in Verse 139 is thus translated into Verse 140. 'Opinions' here means 'subjective thoughts'.

Form 57 *Ṭọtq.<u>a</u>k<u>a</u>chanda 12's structure*

● ● ○ ● ● ○$_1$ ● ● ○$_1$ ● ● ○$_2$
● ● ○ ● ● ○$_2$ ● ● ○ ● ● ○$_3$

Verse 139 *Ṭọtq.<u>a</u>k<u>a</u>chanda 12's example*

(12) Kavi lhạk nij kảmol mảnả gōn ca likhit,
ảgảtị la sảnid pảri vạdả vicạr.

Ca coe cọe rue miboḅ phi prasoḅ ca prasiddhi.
Ảviją ca mi jiḱ diṭhi cak nirảkạl.

Verse 140 *Toṭq.akachanda 12's example's translation*

Various poets each search his own imagination and write,
leaving all biases behind and only ponder in words problems.
Whether he has been through it or not he shall teach what he has come across
forgetting all dishonest thoughts, doing away with opinions.

Bhujonggaprayạṭachanda 12 has the structure of Form 58. The internal rhyme in each verse is optional. Verse 141 is an example while Verse 142 its translation.

Form 58 *Bhujonggaprayạṭachanda 12's structure*

● ○ ○ ● ○ ○ ● ○ ○ ● ○ ○
● ○ ○ ● ○ ○ ● ○ ○ ● ○ ○

Verse 141 *Bhujonggaprayạṭachanda 12's example*

(12) Mi jậ kạr ca nạn sạï, ca klaḅklaï, ca sạï koen.
Mi yai nāung ca maung moen, ca kìaö baḅ, ca vậ rai.

Phi rak dậe si ngậengaun, mi auḱ àun, mi vaun graị.
Ca okhak, tranhok caị; ca lhịk dạng, mi kvạng loeï.

Verse 142 *Bhujonggaprayạṭachanda 12's example's translation*

Soon it will be late. Changes come, and it becomes too late.
Go on ignoring me, I shall say I love your all the same.
My love is true; say you care not and I shall plead not.
However broken is my heart I shall not stand in your way.

Kamolchanda 12 has the structure of Form 59. An example is given in Verse 143 and then translated into Verse 144.

Form 59 *Kamolchanda 12's structure*

● ● ○ ● ○ $○_1$ ● ● $○_1$ ● ○ $○_2$
● ● ○ ● ○ $○_2$ ● ● ○ ● ○ $○_3$

Verse 143 *Kamolchanda 12's example*

(12) Jija ngoen mi ḍoen duc ca sảḍuḱ si klùm caị.
Ca likhit prakạr ḍaị ḅảù mi tàung branętr gon.

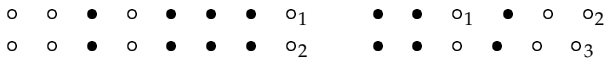
Śirả nhak, ca bak long divả gong ca phảunglạï.
Mảnả màn ca yậemkrạï, mudutạ mudadạ daṃ.

Verse 144 *English translation of the Kamolchanda 12's example*

There!, money becomes short and I am worried.
However do I write it never seems to please your highness my readers.
My head becomes heavy, I shall rest and hopefully heaven shall relax me.
I will relate and print like a compassionate man.

Vasantaḍilokchanda 14 has the structure of Form 60. The example is given in Verse 145 the translation of which is Verse 146.

Form 60 *Vasantaḍilokchanda 14's structure*



Verse 145 *Vasantaḍilokchanda 14's example*

(14) Gon ḍị mi mị ȧgȧtisụ̀ mȧnȧ rụ̄ mi vụ̀vạm.
Pañhạ ca mị viriyathạm mudu nāum bi nauḅ ton.

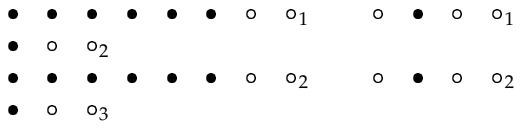
Gon lẹ̈ mi rụ̄ ȧvȧnȧ cak ca mi bak mi fang gon.
Lāṃ diṭṭhi oaḍ abhikȧmol. Abidhọ̀ dhurẹ́ś caị.

Verse 146 *Translation of the Vasantaḍilokchanda 14's example*

A virtuous man with no biases conscientiously toils without haste.
When there are problems he asks humbly and politely.
A troublesome man knowing no sinlessness listens to no one.
Packed with opinions he brags on. That is revolting.

Maḷiniṇchanda 15 has the structure of Form 61. An example in Verse 147 is translated into Verse 148.

Form 61 *Maḷiniṇchanda 15's structure*



Verse 147 *Maḷiniṇchanda 15's example*

(15) Jaji ca ri ti cuĺạ yạm pakȧpào
tạm mi dan rai.

Ca tu, ca ta, bala jing jaï lhoḅ si reö vai
ca loang man.

Piti ca la gȧṇa dīng blan gong mi ạc kan
dhȧ lhịknhị.

Mi la viriya ca tạm tị. Doṣa jèn nī̤
ca vạng vạï.

Verse 148 *Translation of the Mạliniḥchanḍa 15's example*

Look at you! criticising Cuĺạ when Pakȧpàos just begin to chase him.
Though he is slow, he is strong. He can yet dodge and deceive.
He seems all too happy to fly away from the mob; they can no longer hold him back.
They doggedly go after him, and such anger leads to their downfall.

Prabhadd<u>a</u>k<u>a</u>chanḍa 15 has such structure as shown in Form 62. An example is written in Verse 149 and translated in Verse 150.

Form 62 *Prabhadd<u>a</u>k<u>a</u>chanḍa 15's structure*

● ● ● ● ○ ● ○$_1$ ● ● ● ○$_1$
● ○ ● ○$_2$
● ● ● ● ○ ● ○$_2$ ● ● ● ○$_2$
● ○ ● ○$_3$

Verse 149 *Prabhadd<u>a</u>k<u>a</u>chanḍa 15's example*

(15) Ri pada ripụ ca hạ bȧla vijạ
damaḋ damạeng.

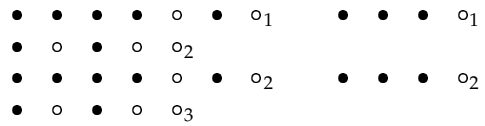
Phi ȧbhinihạr mi krặeng ȧgȧti rạeng
krasuak krason.

Verse 150 *Translation of the Prabhadd<u>a</u>k<u>a</u>chanḍa 15's example*

Say you want to fight your enemy, you would need strength and mobility.
If your magical power is no peer to your hatred, you will try so hard.

Vạṇiniḥchanḍa 16 has Form 63 structure. An example is given in Verse 151 and translated into Verse 152.

Form 63 *Vạṇiniḥchanḍa 16's structure*



Verse 151 *Vaṇiniṭchanda 16's example*

(16) Vànà-utàyaṇ niveśña àbhàyàkhẹdu viçaràṇạyaṇ.

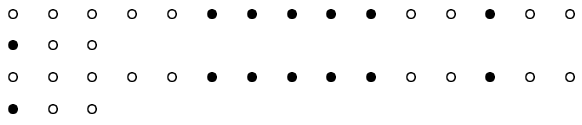
Rati diṭhi rattikạl tàthàviçạr ri ặn bidakṣa bong.

Verse 152 *Translation of the Vaṇiniṭchanda 16's example*

National parks are protected conservational land.
When lustful thoughts at night come, find the truth and learn to protect forests.

Kusumitalaḍạvelalitạchanda 18 has Form 64 structure. It is demonstrated in Verse 153 with the translation in Verse 154.

Form 64 *Kusumitalaḍạvelalitạchanda 18's structure*



Verse 153 *Kusumitalaḍạvelalitạchanda 18's example*

(18) Khà ḍoen bloen tạm dạng jija sàkuṇàkhạn vạda viçạrṇa si lào blạng,

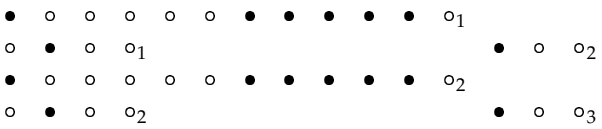
dịrak khà ḍoen phặn bàcàvàcànà ậng jū ca raḅ nạng lae nhị pai.

Verse 154 *Translation of the Kusumitalaḍạvelalitạchanda 18's example*

I take a walk in the wood when the birds repeating to me words of my love that
she came this way and has said that she is going to run away with her lover.

Meghavipaphujjitạchanda 19 has the structure shown in Form 65. An example is given in Verse 155 which is translated into Verse 156.

Form 65 *Meghavipaphujjitạchanda 19's structure*



Verse 155 *Meghavipaphujjitạchanda 19's example*

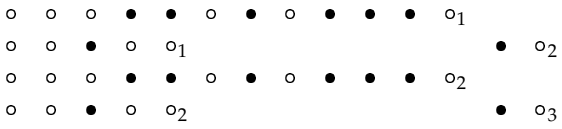
(19) Ca ǵoen ạum dạng kvạ rhụe ca ra ka la bảnạ
lāeö ca mạ hạ ṇả yauǵ khao.
Sadận fhon tok nhak long bảnả cảlảnả ao.
Fhon mi jàị bạo mi ạc lhoḅ.

Verse 156 *Translation of the Meg̲ha̲vipa̲phujjitạchanda 19's example*

Whether you walk around to your right or walk along the open land,
you finally reach the mountain top.
Then the rain comes shaking the forests.
No light a rain it is, and you can hide nowhere.

Saddula̲vikkiḭita̲chanda 19 has the structure of Form 66. An example is shown in Verse 157 which is translated into Verse 158.

Form 66 *Saddula̲vikkiḭita̲chanda 19's structure*



Verse 157 *Saddula̲vikkiḭita̲chanda 19's example*

Rùayÿ tạm jảlả mạ mi nạn bặu pa ka graị.
Dạngǵoen ca yŭ nhai mi rū.

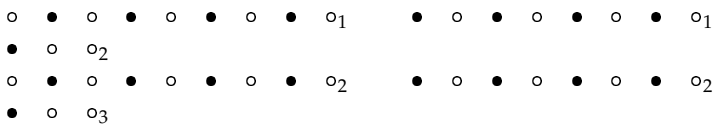
Bhụkhao jan si ca daṃ chảnai. Mudalu ǵụ,
pặïpịn si khùen sŭ kàụ thueng.

Verse 158 *Translation of the Saddula̲vikkiḭita̲chanda 19's example*

Not long along the creek I walk, meeting no one.
Where the path is now I do not know.
The mountain rises up steeply, I know not what to do. Then gathering up my courage
I climb the steep face up to the top.

Idisa̲chanda 20 has its structure shown in Form 67. There is an example written in Verse 159 which is translated into Verse 160. Again, Kinderscout is such a great place for a walk.

Form 67 *Idisa̲chanda 20's structure*



Verse 159 *Idisa̲chanda 20's example*

Daṃ biṛẹn, vihog ca tokkacaị. Mi jạ̄ mi nạn ca daṃ chảnai mi rū̱ loeï.

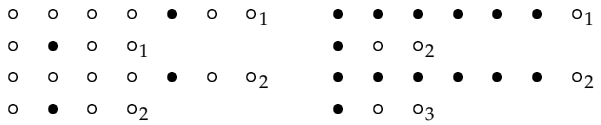
Mạ rarik rarī̱ mi gong mi goeï. Pa kaḅ sảming mi sù̱ ca choeï, mi vạ̀ kan.

Verse 160 *Translation of the Idisa̱chanda 20's example*

Doing such things! You will frighten the birds. And then I do not know what to do.
Do not be all in heat and pretentious. If you would not fight when facing a tiger.

Saddha̱raṛachanda 21 has the structure as shown in Form 68. An example is given in Verse 161 the translation of which is Verse 162. All engineering colleges in Thailand have Visnu as their god.

Form 68 *Saddha̱raṛachanda 21's structure*



Verse 161 *Example of Saddha̱raṛachanda 21*

Phù̱ mị gvạmrū̱ lae ngạn jạ̀ng	mi la bra Viśảnukarrm.
hạk mi blìangblām	ca cảroeñ.
Daṃ ngạn daṃ kạr ḅặù mị koen	bảla ka sảti ca ḋoen.
Dẹb ca mài moen	brau gvạm ḋị.

Verse 162 *Translation of the Saddha̱raṛachanda 21 example*

Those who have learnt and are now working in Engineering do not forget the god Visnu.
Should they meet with no mishaps, they shall prosper.
Strength shall never be in want in their work, their conscience always alive.
The gods shall never forsake them because they are virtuous.

*Kol*s are normal poems with added rules which vary depending on the various cases, but which include among others alliteration, assonance, repeated word. There are five types of Kol, namely Glọngkol, Rậïkol, Klaunkol, Kạbẏa and Chaṅdakol. Glọngkol are in fact Glọngsubhạb or Glọngḋàn. It is divided into Glọngkolḅod and Glọngkol Akṣaur.

Glọngkolḅod Akṣaursa̱laḅ has the added structure as shown in Form 69. In this case the underlying structure is that of a Glọngsubhạb.

Alliterations are hereafter represented by Greek alphabets.

Form 69 *Gḷọngkolḅod Akṣaursa̲laḅ's alliterative structure*

$$\circ_\alpha \quad \circ_\beta \quad \circ_\alpha \quad \circ_\beta \quad \circ_\gamma \qquad \circ_\beta \quad \circ_\gamma \qquad (\circ \quad \circ) \qquad \ldots$$

Gḷọngkolḅod Kinnaurkeḅḅọa can be either Gḷọng 4 Subḥạb or Gḷọng-dán. Its added structure is given in Form 70.

Form 70 *Gḷọngkolḅod Kinnaurkeḅḅọa's structure*

$$\circ \quad \circ_\alpha \quad \circ \quad \triangledown_\alpha \quad \triangle_\beta \qquad \circ_\beta \quad \circ \qquad (\circ \quad \circ) \quad \ldots$$

Gḷọngkolḅodrọabanlhak's structure is given in Form 71, its example in Verse 163 the translation of which is Verse 164. Hereafter the square symbol, □, will always mean a repeated word.

Form 71 *Gḷọngkolḅodvọabanlhak's alliterative structure*

$$\begin{array}{ccccccccc}
\circ & \circ & \circ & \circ & \circ & \circ & \square_1 & (\circ & \circ) \\
\square_1 & \circ & \circ & \circ & \circ & \circ & \square_2 & & \\
\square_2 & \circ & \circ & \circ & \circ & \circ & \square_3 & (\circ & \circ) \\
\square_3 & \circ & \circ & \circ & \circ & \circ & \circ & \circ & \circ
\end{array}$$

Verse 163 *Example of gḷọngkolḅodvọabanlhak*

Hặun sìn drabẏa sĭng zrāi,	bị nạ,
nạ dị khao kàụ bạ	cạk cào.
Cào rian yặng rai mạ	laṃḅạk. Khạ ngong.
Bạk nhạ mạ tặe jāo	sự khạ, grụ man.

Verse 164 *Translation of gḷọngkol ḅod vọabanlhak's example*

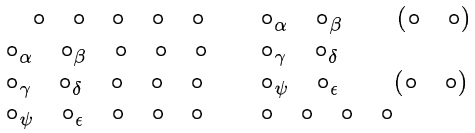
When you are down and out
They take also the fields and properties from you.
How on earth did you learn your trade to come in this strait,
coming back to me your teacher this way.

In *Gḷọngkolḅod Akṣaurlọ̄an* all words in each line are alliterations of a single consonant. At least two of the lines in each stanza must be alliterations on different alphabets.

Gḷọngkolḅod Akṣaurgụ̀ is similar to Gḷọngkolḅod Akṣaurlọ̄an except here the alliteration within the lines extends to cover consonant pairs, for instance *g – kh*, *f – fh*, *z – s*, *j – ch*, *etc*, instead of strictly limited to the same consonant as is the case with the former case.

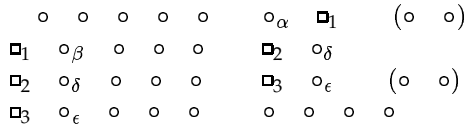
Gḷọngkolḅod Jặngprasạnngạ has the added structure shown in Form 72.

Form 72 *Gḷọngkolḅod Jặngprasạnngạ's alliterative structure*



Gḷongkolḅod Ḅaribatḍha is similar to Gḷongkolḅod Jāngprasạnngạ. The difference can be seen by comparing Form 73 with the structure Form 72 of the latter.

Form 73 *Gḷongkolḅod Ḅaribatḍha's added structure*



Gḷongbodgrauḅcakrạvaḷ has the same structure as Gḷongsubhạb or Gḷongd́àn. An example which uses the structure of Form 73 is illustrated in Verse 165 and then translated into Verse 166.

Verse 165 *Example of Gḷongbodgrauḅcakrạvaḷ*

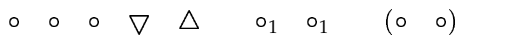
Cào rak khạ̀ cŭeng rū̀	rak **cào**.
Dài pracak caị rao	ḅauk **d́ài**.
Kăun mị tặ̆e caị ao	tặ̆e **kăun**.
Cạk ceḅ tặ̆e nī̀ zrāi	hạk mạ̄en brạk **cạk**.

Verse 166 *Translation of Gḷongbodgrauḅcakrạvaḷ's example*

I love you for you have loved me,
that much I could tell.
I used to be selfish,
but then the sadness came. What if we should part again?

Gḷongkolḅod Kàntặ̆ud́auk has the added structure of Form 74. The assonance pair in the fourth line of each stanza are also the last two words. Assonance means both the vowel and the final consonant, when it exists, must be the same, that is to say, the vowels must have the same sound and the *mạtrạ* of the words must be the same.

Form 74 *Gḷongkolḅod Kàntặ̆ud́auk's added structure*



Similar to Kolḅod Kàntặ̆ud́auk is *Gḷongkolḅod Singṭolènhạng*. But now the assonant pair of all stanzas moves a little forward. This can be seen by looking at Form 75.

Form 75 *Gḷongkolḅod Singṭolènhạng's assonant structure*

∘ ∘ ∘ ▽$_1$ △$_1$ ∘ ∘ (∘ ∘) ...

Gḷongkolḅod Saṛa<u>a</u>thịkhaḅroth has its additional structure shown in Form 76.

Form 76 *Gḷongkolḅod Saṛa<u>a</u>thịkhaḅroth's additional structure*

▫$_1$ ▫$_2$ ∘ ▽ △ ▫$_2$ ▫$_1$ (∘ ∘)

Gḷongkolḅod Ḅuṣa<u>a</u>ḅạrakrāuï's additional structure is Form 77. The case shown here is Gḷọng 4 Subhạb, and the line the second line thereof.

Form 77 *Additional structure that makes Gḷongkolḅod Ḅuṣa<u>a</u>ḅạrakrāuï*

∘ ▽ ▫$_1$ ▫$_1$ ∘ ▽ △

Gḷongkol Akṣaur reorganises and moves words within each stanza about. It is a kind of word-game only some of which are mentioned in the following.

Gḷọng Akṣaurzàunkol has the organisation of Form 78. It is read normally. Numbers inside the square brackets tell us which verse of the stanza it is.

Form 78 *Gḷọng Akṣaurzàunkol's organisation*

∘ ∘ ∘ ▽ △ ∘ ∘ (∘ ∘)[1]
∘[2] △[2]
∘ ▽ ∘ ∘ ▽ ∘∘[4]
△[4] △[4]
∘ ▽ ∘ ∘ △ ∘ ▽[3]

Gḷongkol Akṣaurzàunngùan's organisation is shown in Form 79.

Form 79 *Gḷongkol Akṣaurzàunngùan's organisation*

∘ ∘ ∘ ▽ △ ∘ ∘ (∘ ∘)[1]
∘ ∘ ∘ ▽ △[2]
∘ ▽
∘ ∘ △ ▽ △ ∘ ∘ (∘ ∘)[4]
∘ ∘ ▽ ∘ ∘ ∘ ▽ (∘ ∘)[3]

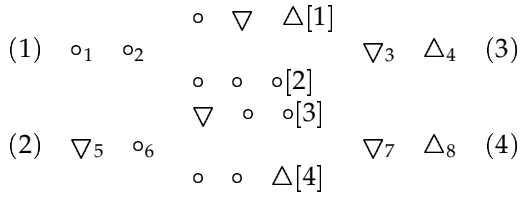
Gḷongkol Akṣaurroans<u>a</u>mudr has the organisation of Form 80.

Form 80 *Gḷongkol Akṣaurroans<u>a</u>mudr's organisation*

∘ ∘ ▽ △ ∘[1]
∘ ∘ ∘ ∘ △[2]
∘ ∘
∘ ▽ ∘ ∘ ▽[3]
∘ ∘ ∘ △ ∘[4]

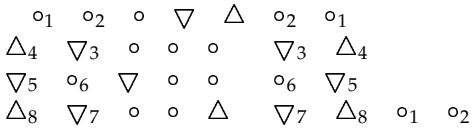
Gloṇgkol Akṣaurcaungthanon has the organisation of Form 81.

Form 81 *Gloṇgkol Akṣaurcaungthanon's organisation*



It is read as shown in Form 82.

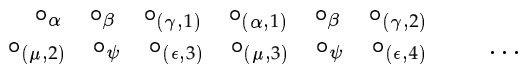
Form 82 *Reading Gloṇgkol Akṣaurcaungthanon*



Rạ̈ikol can be Rạ̈ïsubhạb, Rạ̈ïd́àn, Rạ̈ïḅoṛạṇ or Rạ̈ïyạ̈ö.

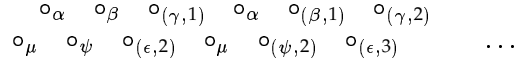
Rạ̈ikolḅod Koḅtèntăuïhauï has the added structure of rhymes and alliterations as shown in Form 83.

Form 83 *Rạ̈ikolḅod Koḅtèntăuïhauï's structure*



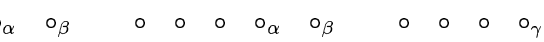
Rạ̈ikolḅod Koḅtènsalakbejr has its additional structure of Form 84.

Form 84 *Rạ̈ikolḅod Koḅtènsalakbejr's structure*



Rạ̈ikolḅod Hongsasabad́hạng has as its structure Form 85 in addition of all the characteristics of the specific Rạ̈ï it is modelled after.

Form 85 *Rạ̈ikolḅod Hongsasabad́hạng's added structure*



In *Rạ̈ikolḅod Yatibhangga* the end part of each stanza together with the front past of the stanza following it comprise a single word or phrase of two syllables or more. This is called Yatibhangġa and hereafter will be designated by a $y_n - b_n$ pair.

In *Rạ̈ikolḅod Nagḅaribandha*, on the other hand, each of these two parts is a word, of two or more syllables, that pairs up with the word

facing it. These two words must have the same number of phonemes as well as rhyme with each other syllable by syllable. Moreover, between each other at least one of these syllables must be the same and at least another one different. This characteristic is called Nạḅàribandḥa, which hereafter will be indicated by the $n_n - g_n$ pair.

*Klaunkol*s are in fact Klaunsubhạb with added rules to make them a Kol. There are two types of these, namely Klaunkolḅod and Klaunkol Akṣaur some example of both of which are the following.

Klaunkolḅod Koḅtèntăuïhauï has the additional rules in Form 86 which applies to every verse or phrase of the stanza.

Form 86 *Klaunkolḅod Koḅtèntăuïhauï's additional rules*

$$^{\circ}_{\alpha} \quad ^{\circ}_{\beta} \quad ^{\circ}_{(\gamma,1)} \quad ^{\circ}_{(\alpha,1)} \quad ^{\circ}_{\beta} \quad ^{\circ}_{\gamma} \quad \circ \quad \circ \quad \circ \quad \ldots$$

Klaunkol Ḅodsaḅaǵsaḅìng has the additional rules of Form 87. In this case an example is given in Verse 167 the translation of which is Verse 168.

Form 87 *Klaunkol Ḅodsaḅaǵsaḅìng's structure*

$$\circ \quad \circ \quad \circ \quad \circ \quad \circ \quad \circ \quad \circ \quad \circ \quad \circ \quad \ldots$$

Verse 167 *Klaunkol Ḅodsaḅaǵsaḅìng's example*

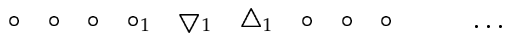
Mạ̀esạ̈ rạeng ṛiddhi rak rarik rarī̱
yhạk ca mị jạï jiǵ sànid sànom.
Dị̀ phặ̀n mạ rāung duk van rangan rangom,
rak bhiromẏa rāun ruk somḅuk somḅan.
Ca ǵài tặengngạn kàụ blạǵ klaḅ glạǵ klaḅ glāeö.
mi tàung lāeö ca pai long sàvong sàvarrġa.
Pen khàmueng ḅùengtueng taḅueng taḅan.
Suǵ rāun con kạï nhak dulak dulẹ̀.

Verse 168 *Translation of Klaunkol Ḅodsaḅaǵsaḅìng's example*

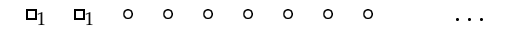
The girl wants to have a lover.
What had passed was crying from tempestuous love,
had missed a chance to marry and therefore to have eternal blisses.
So she has become all moody and hot, with heavy heart knowing not what to do.

More Klaunkolḅods are introduced in Forms 88, 89, 90, 87, 92, 93, 94 and 95. The new symbols introduced in Form 95 is explained in Page 227.

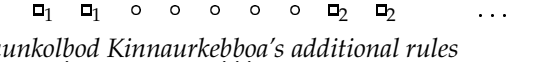
Form 88 *Additional rules of Klaunkolḅod Trịpraǵaḅ, or Trịbejr*



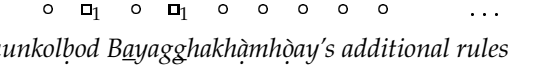
Form 89 *Klaunkolḅod Dhongnaṃrīii's additional rules*



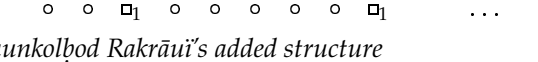
Form 90 *Klaunkolḅod Akṣaursangvạs's added rules*



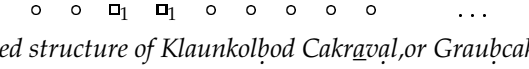
Form 91 *Klaunkolḅod Kinnaurkeḅḅọa's additional rules*



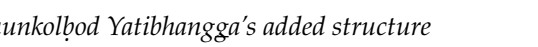
Form 92 *Klaunkolḅod Bạyagghakhạ̀mhọ̀ay's additional rules*



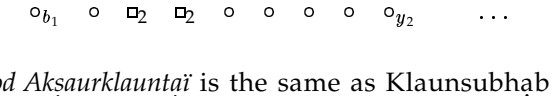
Form 93 *Klaunkolḅod Rakrāuï's added structure*



Form 94 *Added structure of Klaunkolḅod Cakrạvạl,or Grauḅcakrạvạl*



Form 95 *Klaunkolḅod Yatibhangga's added structure*



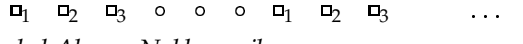
Klaunkolḅod Akṣaurklauntạï is the same as Klaunsubhạb but contains only dead words, that is to say, Gaṃtạï. *Klaunkolḅod Kvạng ḍoenḍong* is Klaunsubhạb the second word of every verse of which is 'ọ́ey'.

Klaunkol Akṣaur is Klaunkolḅod which plays predominantly with repeated syllables. A few examples are described as Form 96, 97, 98, 99, 100, 101 and 102. In all of the cases mentioned above but one the second occurrence of each syllable is omitted when writing the poem. In Form 99 the two syllables lying between the two occurrence of the repeated word of each verse appear in that order in the same position in all the verses of that stanza. When written, these are also omitted. In the case of Form 100 the first verse omitted in the first stanza of the poem reappears again in the second stanza and later, and is then simply the reflection of the second verse facing it. The roman numerals indicate in this case the assonance.

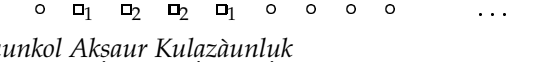
Form 96 *Klaunkol Akṣaur Gomnaiflhak*



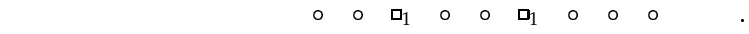
Form 97 *Klaunkol Akṣaur Ngụkinhạng*



Form 98 *Klaunkol Akṣaur Nokkạngpịk*



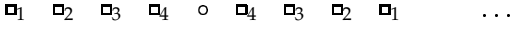
Form 99 *Klaunkol Akṣaur Kulạzàunlụk*



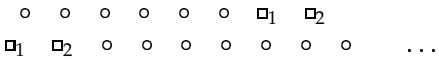
Form 100 *Klaunkol Akṣaur Thauïlhangkhàoglaung*



Form 101 *Klaunkol Akṣaur Mā̤laṃbaung*



Form 102 *Klaunkol Akṣaur Mẹkha̲la̤yọnkàeö*



The first example of *Kạby̲ayaṇi̤kolḅod Grauḅ Cakra̲va̤l 2 jān*, Form 103.

Form 103 *Kạby̲ayaṇi̤kolḅod Grauḅcakra̲va̤l 2 jān*



Kạby̲ayaṇi̤kolḅod Naṇgḅa̲ribandḍha is a Kạbẏayaṇi̤ with the Naṇgḅàribandḍha characteristic described in Page 227, and *Kạby̲acha̲ḅangkolḅod Naṇgḅa̲ribandḍha* is likewise a Kạbẏachàḅang.

Similarly, *Kạby̲acha̲ḅangkolḅod Yatibhangga* is a Kạbẏachàḅang which has the Yatibhangga characteristic explained in Page 227.

Two examples of *Chandḍakol* are *Inda̲ra̲vijiarchandḍakolḅod Sạra̲thi̤khaḅroth* and *Va̲santa̲d́ilokchandḍakolḅod Dhongnaṃrīü*. The former is an Indàràvijiar Chandịn which has the first and second syllables of each line appear in the last two syllables of the same line in a reversed order, while the latter is a Vàsantàd́ilokchandịthe first and the second syllable of each line of which are the same.